

**JUNE 1964**

# HIT PARADE

**THE  
SEARCHERS**

*Articles by*

**CILLA BLACK  
ROY ORBISON  
JIM REEVES  
BILLY FURY  
MILLIE**



*Portrait Gallery*

**GERRY**



*Special features*

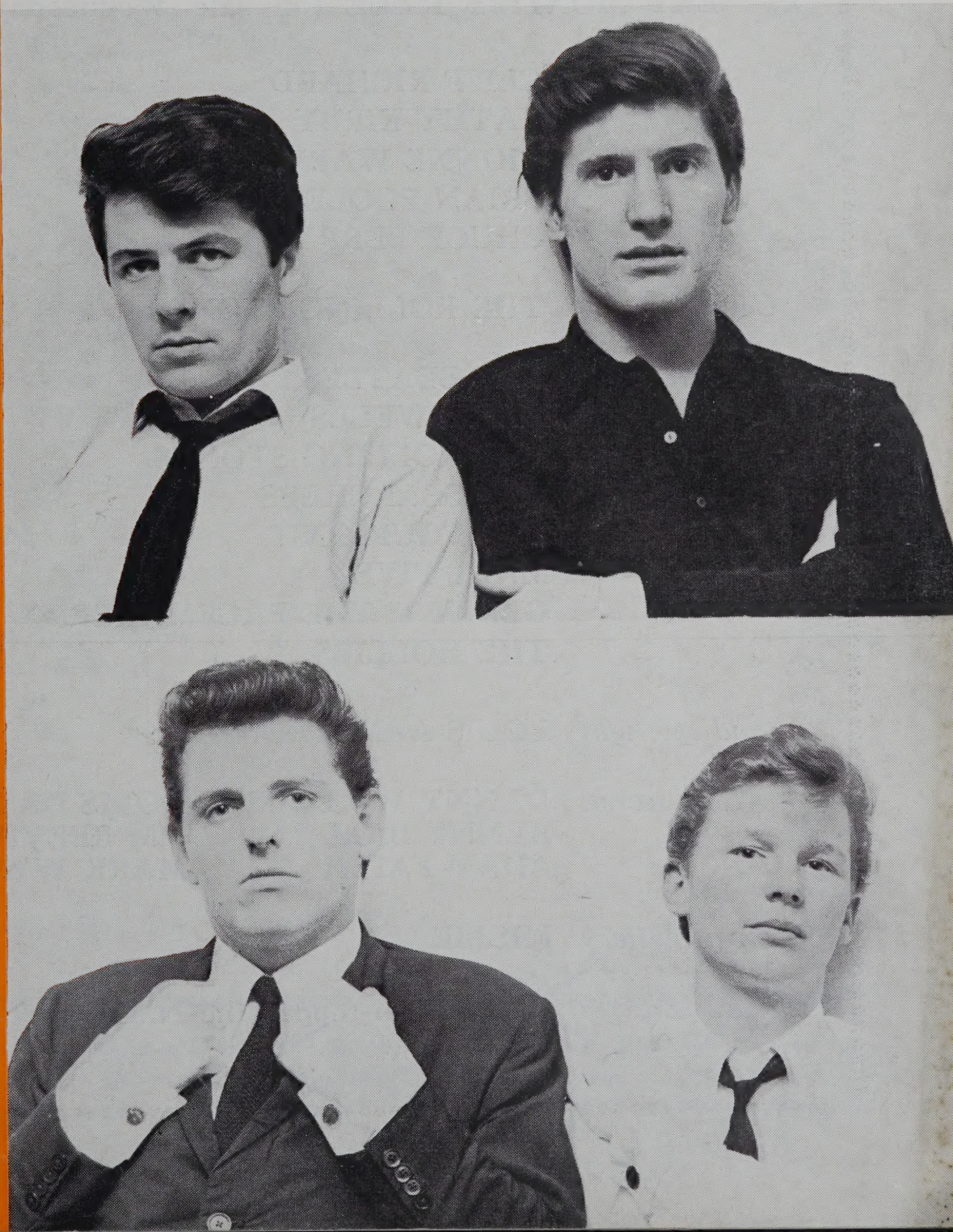
**PETER & GORDON  
THE BACHELORS  
DORIS DAY  
THE APPLEJACKS  
MANFRED MANN  
FOUR PENNIES  
THE MOJOS  
THE ANIMALS  
DIONNE WARWICK  
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half of 1964



Vol. 11

No. 121

JUNE, 1964

Edited by IAN DOVE

## CONTENTS

	PAGE
ROY ORBISON — My British tour - - - - -	2
APPLEJACKS — Single get-to-gether - - - - -	3
DIONNE WARWICK — The ex-choir girl - - - - -	4
PETER & GORDON — Fab and drag - - - - -	5
CILLA BLACK — Scream, they said - - - - -	6
LP Reviews by Derek Johnson - - - - -	8
Newcastle called them the ANIMALS - - - - -	9
Secrets of the Stars - - - - -	10
MILLIE — They taught me to speak properly - - - - -	11
The jinx on JIM REEVES - - - - -	12
MANFREDS in the film world - - - - -	13
BACHELORS — When they began - - - - -	14
Letters - - - - -	15
Globetrotters — British artists and groups who have taken the British Beat around the world - - - - -	16
Private lives of the MOJOS - - - - -	18
Hit Parade Quiz - - - - -	19
Spinning Stars — Puzzle pages - - - - -	20
Fan Club Round-up by Tony Bromley - - - - -	22
CHUCK BERRY — Personal Points - - - - -	23
Singles by Derek Johnson - - - - -	24
American Lowdown by Dane Marlowe and Lance Fielding - - - - -	26
Meet the FOUR PENNIES - - - - -	28
Rhythm 'n' blues bonanza - - - - -	29
BILLY FURY — Jeans to mohair - - - - -	30
DORIS DAY — on the hit trail - - - - -	30
Jazz Discs by Ian Dove - - - - -	32
Pop film boom — Beatles, Cliff, Elvis - - - - -	Inside back cover

"HIT PARADE" is published on the 1st of every month, price 2s., by HIT PARADE PUBLICATIONS LTD., 15-17 Long Acre, London, W.C.2 Subscription rates: 6 months, 13s. 6d. post free; one year, 27s. post free.



# ALL QUIET, UNTIL WE BUMPED INTO THE BEATLES . . .



**ROY ORBISON**  
—a Soho  
party with  
John and Ringo  
singing his  
praises . . . .

**W**HEN I arrived in England a few weeks ago, one of first things I had to do was seek out the Beatles and say "Hi" to them. This was for two reasons—partly because my son Dewane is a great fan of Ringo and wanted a drumstick, and also because the four Liverpool lads are such swell guys.

Meeting the Beatles is like walking head on into a fun house at a fairground, you never know what to expect. Anything can happen and it very often does.

Though the Beatles were on the film set, they seemed to be treating the whole affair with great ease, but were still managing to get things done at the same time. I don't think they could be serious if they tried.

I'm glad to say we got along just fine and we saw quite a bit of each other during my stay here. Sometimes, I didn't know I was going to bump into them, but when I did we'd have a ball.

I remember one particular time when my wife said to me: "Honey, let's go to Soho and have a little party all to ourselves."

Well, I thought that was a good idea and we went to a restaurant where I expected to be nice and quiet and have a good time eating. But when I went through the door I got a shock.

There was Ringo and John bawling at the top of their voices: "For he's a jolly good fellow" and behind them were lots of other show business personalities singing along with them. Can you imagine my face? I just burst



out laughing there and then and before long we were all raving it up.

Honestly, you never know what's going on around here half the time.

By the way, there is another British group I like an awful lot. They're the Searchers who are pretty big back home in America as well. When I first saw them, I was really impressed by their professionalism and the way in which they kept people's interest.

Chris Curtis does a mighty fine job with the comedy act and I was glad when their latest record got to the top of your hit parade.

I was determined on this trip to see more of England than I have previously been able to and to suit this purpose I took a flat in Westminster which I guess is about as central as you can get. That suited Claudette fine as she only had to walk up the road to find all the big shops where she could spend hours shopping. Young Dewane had a fine time, too, watching the boats on the river.

That flat was one of the good things because it meant I could spend more time with my family and we could also have a place of our own, which is nice.

## writes ROY ORBISON

We wanted a place that would be large enough to accommodate all three of us comfortably and still leave enough room for visitors.

I guess not many of you know it, but I am in the property business myself in the United States mostly in and around my home town of Hendersonville. Don't get me wrong, I'm not the kind of guy that owns stuff like the Empire State Building though.

I enjoy puzzling over things and if I get some tax problems, as often as not I'll sit down and try to work them out myself. I do have an accountant, but if I could get along without him that would suit me fine.

Any kind of problem is a challenge to me and I'll figure out the best way to tackle it. Sometimes it takes a long while, but other times I get the solution right away.

It's funny, but I really have the same approach to my singing career. Whenever the question of another record (which I can now pronounce your way, instead of as recard) comes along, we give it a lot of thought. Then if it moves up the charts, we know we were right and that makes us all happy.

Which is why right now, we're all overjoyed about the success "It's Over"



has enjoyed in England. Thanks for helping it up the charts.

It's always a big thrill for an artist to see his record make it abroad, and I'm particularly happy that I'm doing well in England because, to my mind, everything about your country is great. My tour was a gas, especially with Freddie and the Dreamers coming along, and the audiences were marvellous.

On the final night we all had a great laugh and got merry, but my last appearance was for Brian Epstein at London's Prince of Wales theatre. Gee, was that a night. I had to do about three encores and I was sorry when I had to leave.

But I've got plans to return to England later. I hope to be able to combine a little other business with my singing, but I can't say too much about that right now. I know one thing, I certainly learned a lot about your recording industry and the current trends in England.

My friends here at home give me old fashioned looks when I drive around town in my new old car. That may sound a little cock-eyed, but it's right.

I was travelling along one day in England when I saw a secondhand car dealers. There in the middle of the lot was a 1939 Mercedes Benz that I fell in love with right away.

I rushed into the office and told the salesman I wanted to see it. He took me over to the model and we took a run round a couple of blocks. I found out that most of the other Mercedes' of that year had been lost or destroyed during the war. So I bought the car and had it shipped back to America.

When it arrived at my home, a large crowd gathered to look at it. All the neighbours wanted to try it out and I spend hours cleaning it and generally being proud of my new possession.

So what with the Beatles, the fans, the new car, the flat and the record, I had one ball of a time in England. Now you can see why I want to come back as soon as possible.

## APPLEJACKS GET TOGETHER

**W**HEN two hit parade groups have a get-together—especially if it's somewhere as exciting as a film set—you can expect interesting things to happen. Indeed, the Applejacks (above) will be the first to tell you that their meeting with the Beatles recently was the tops.

The six met the four and got chatting. Before long, one of the Applejacks mentioned how thrilled they were with their "Tell Me When" success which Geoff Stephens had written for them, but they weren't at all sure what they were going to do for a follow-up.

Quick as a flash, in stepped John and Paul who offered to write a special number for the Applejacks to record. The pair didn't need a reply—the Applejacks almost collapsed with surprise.

"Fancy the Beatles wanting to do a number for us," they chanted almost in unison. "This is fantastic. Boy, are we happy now!"

So the two pens went to work and out came " " which should see the Applejacks back in the Top Ten within a very short space of time indeed. Without even hearing it, it is a safe bet that the song is bound to be a cracker and guaranteed to send the teenagers rushing to the nearest record shop.

Martin, Phil, Al, Megan, Don and Gerry will no doubt become members of the Beatles' fan club, while John and Paul sit and watch yet another of their famous songs climb the hit parade faster than a monkey after a banana.





# DIONNE, THE EX CHOIR GIRL

**S**ANDWICHED between John McNally and Chris Curtis, Dionne Warwick looked every bit a dream girl. Even if she hadn't had two such famous escorts, she'd still have been fabulous.

Dionne was making her entrance to meet show business personalities and the Press recently in a room near Marble Arch. Everyone was busy talking among themselves, but when Dionne entered, this all stopped.

Dionne is as lovely as her voice and we all know how good that is. She wears an almost constant smile and talks with the voice of someone who is genuinely happy wherever they are.

Her winning manner soon made her the centre of attraction and there was a queue to talk to her. It was worth standing in line, because Dionne makes anyone feel at ease and chats with the simplicity of a 22 year old girl who is beginning to enjoy the better things in life.

"When I was just a little girl, I used to sing with my whole family in church and get a feeling that I was having a ball," she said in her dishy voice. "I belonged to so many choirs I can't remember all their names, but they were

all in the New Jersey area of the United States.

"It got to the stage once where I'd join any organisation just so long as they had a choir that I could become part of. Boy, did I love singing!"

But for Dionne, singing began to mean more than just picking up a Hymn book and reading off the lyrics. She wanted to be inventive and branch out. By that time, she was at school, then she left and attended the Hartt College of Music so that she could really learn about melodies.

"They taught me to play piano at college and often I'd sit alone in a room picking out a tune and humming along. It was just something that kept me amused but I got to thinking that maybe I could do the same sort of thing full-time," she went on. "I had a bunch of girl friends who thought the same way and we teamed up after we got through college and formed a group."

It says a lot for Dionne's talent that before many moons, the group were being selected to tour with such stars as the Shirelles and Chuck Jackson. Then came the big day when Dionne made her first solo record.

## Hot cakes!

"A man from Sceptor Records came along and said would I like to go downtown to the studios and maybe make some tapes. Well, I didn't need asking twice and before I knew it I was surrounded by microphones singing away," is how she tells of her break.

The outcome of that session was "Don't Make Me Over" which sold like hot cakes all over America and established Dionne well and truly on the scene. She became the big rage and was in demand everywhere. Obviously, the time had to come when her records would be distributed abroad.

A haunting ballad "Make The Music Play" was put out here and didn't do a thing. Then came "Anyone Who Had

A Heart" and people loved it. But it didn't make the charts.

"I guess your own Cilla Black was more well-known than me and the teenagers preferred a local girl," commented Dionne. "I think it is a very beautiful song and I'm glad to see it went over so big both back home and in your country."

Naturally, Dionne was disappointed at her lack of success in England and Sceptor Records were going to make sure that there wasn't a quick cover version of Dionne's next disc.

"I was rushed into the studios so quickly I nearly fell over," giggled Dionne. "They showed me a song called 'Walk On By' which Burt Bacharach had written just for me. Now he is the man who wrote 'Anyone Who Had A Heart' and also 'Twenty-Four Hours From Tulsa' which I understand was big here for Gene Pitney.

"Burt is very highly regarded in the music business and I kind of thought I would be lucky with 'Walk On By' because of that. I loved the song, and having Burt play piano along with me on the session made me feel much happier."

As soon as the tapes were ready, they were put on a jet and rushed to England where the record was in the shops within two days. Not bad going. The disc got an airing on "Ready Steady Go" and within a few days had shot into the NME chart, overtaking Gerry and the Pacemakers, Manfred Mann and the Merseybeats!

"It really was good to have a hit in England and I was so thrilled when my manager told me I was coming over to tour here. Can you imagine the way I felt? Lots of my friends in show business have been to England and they told me what a wonderful time they had had. I used to feel happy for them, but also sad at the same time because I couldn't go. Now I'm here and I'm going to have a ball of a time," she concluded.



# A MIXTURE OF FAB AND DRAG . . .

that's life for  
Peter and Gordon



**T**AKE any teenage boy or girl in the street and ask them if they'd like to be a pop star and the answer will almost certainly be a very definite "yes."

The obvious attraction is the big star bit and being invited to loads of parties, being mobbed, being asked for your autograph and generally being famous.

But two young men who are not finding it all milk and honey are chart-topping Peter and Gordon. For them, being a star is a mixture of "fab" and "drag."

Peter Asher was sitting on a table swinging his legs in his agent's office while the sun streamed through the window and a radiogram broadcast a light orchestral programme.

"We're continuing one-nighters until half way through June, then we're off to America," replied Peter when asked what was happening next. "I think when we get the time, I'll go to Birdland, there are so many people I want to see."

The part that mattered in Peter's sentence was "when we get the time." Just how often do pop idols manage to get away from the fans and have a bit of fun?

Let Peter take up the narrative.

"Being a pop star can be fun, but sometimes it's lousy. For instance, when Gordon and I were playing at Scotland, miles from anywhere, we went to a fair. But we had to leave after about two minutes.

"That's no good, because I love fairs. Hampstead Heath Fair and Wimpy Bars are strictly out now that people know us."

Obviously pop stars have hangers-on. Peter and Gordon are no exception. The phone at Peter's house never stops ringing.

"One gets a lot of people who once knew you slightly phoning and asking how you are and saying that we must get together for a drink sometime. I don't favour this sort of friendship.

"I find my circle of friends has got tighter since 'World Without Love.' Being recognised everywhere you go is all right sometimes, but on the odd occasion we pull up in a garage for petrol and people come up and push bits of paper through the windows for autographs.

"Most of the time, I don't mind this, but I sometimes get to the stage where I think 'Why can't they all go away?' This doesn't happen very often.

"There are times when I drive about with the car radio turned up loud, leaning out of the window, dying to be recognised and nothing happens. See what I mean?"

Our reporter asked Peter (Gordon had left for another appointment) what he thought of his new record and what hopes he had for it.

Said Peter: "I don't expect it to do anything, but one always hopes. Obviously, if it does get to the top we shall be pleased. If it doesn't we won't be."

Before Peter and Gordon record anything, they try it out on their friends first at parties and things. If the unanimous verdict is unfavourable, they may well scrap the song.

"We play a thing through a couple of times to see what people think. If one or two don't like it, it doesn't make all that difference, but if they all say it's no good, we forget about it.

"With the new record, I like it much more than the first and Gordon likes it a little better. I wouldn't say it's exactly folksy, but we use audio guitars and we're happy about the way it has turned out."



# SCREAM!

**S**O this is what it is like to be a pop singer. It's fab! It means days of hard work, of rehearsals, of nail-biting worry as to whether the latest record will make the charts, of late nights and early mornings. And it is also the thrill of seeing yourself on TV, of seeing that latest record creep up those charts, and of walking along in the street and people coming up to you and saying, "Hello, it's Cilla Black, isn't it?" It's all the things I love, sometimes it nearly makes you cry, and sometimes, when everything goes completely right and you hit the note bang on every time, it makes you so happy.

So happy that I could fly and I go leaping around singing, not because I'm a singer and it is my job, but merely because I'm happy.

There's no thought now of having to look in a shop window at a dress and waiting several weeks until I can afford it. I used to have to, you know, when I worked in Liverpool as a typist. And sometimes when I had saved up the money, the shop had already sold the dress and it was too late. Nowadays I see a dress and I buy it. It's as simple as that.

But I don't go mad. I don't buy heaps of clothes, only sometimes when I see a dress or a coat or something which I like.

Actually, I'm always changing my mind about fashion, so I now have lots of dresses I wouldn't dream of buying. Sometimes I get them out and say to myself: "Heavens! Did I really used to wear that thing?" and then I compare it with the latest thing I've bought, and think how much my ideas fashionwise have changed. But then, a month later, I look at that same dress and say: "Maybe it's not so bad after all," and a few weeks later I'm wearing it again.

But the pop world isn't just a

by  
**CILLA  
BLACK**

gorgeous place where dreams can become reality and a dress in a shop window can become yours five minutes later. There's also the hard side of it, the side nobody really considers. Not unless you are a singer, anyway.

There are the times when you get nervous, so nervous that the high notes never get reached and you rumble along on the low notes,

quivering like a piece of paper in the breeze.

That happened the first time I went into the studio. I looked around, and there were all these musicians, all very professional, and lots of lights and people walking around, looking very determined and knowing what it was all about. And suddenly I thought: "Oh, I've got to sing in front of all that lot,





## THEY SAID SO I DID !

all those professionals."

George Martin, my recording manager, must have known how I was feeling, because he came over to me and said: "Look, Cilla, if you feel nervous, scream and scream and scream, and scream all your nerves away."

So I did. The longest scream of all time, because I had a lot of nerves to get rid of, and it echoed all around the studio, Scream . . . Scream . . . Scream . . . and after that everything was all right, and I made the record.

And once you have one record in the charts, you keep thinking: "What about the next?"

After "Heart," I went around thinking, "What can I record next? What type of song shall it be?" and then one day I heard this Italian song which a lot of people were considering as my next disc. And I considered it as well, and liked what I considered so much that I recorded it, and now it is going up the charts. Isn't that marvellous?

Apart from singing I like going on TV—you know, in programmes like JBJ. Only last time I went on I said that I thought the new Billy Fury record was too polished, and everybody went mad saying that you can never get too polished, and people started writing articles about it.

But I still maintain what I said. What I meant was that if you get

too polished, you sometimes lose the feeling contained in a song, you lose the poignancy and the soulfulness.

I suppose it is inevitable, being a girl singer, that you sometimes get proposals. Only most of the time I think the suitors are joking. Sometimes I go to the stage door at a theatre, and a great masculine voice from the back of the crowd bellows, "Will you marry me, Cilla?" and I never quite know what to say, so I just yell back, "One day!" and everybody laughs.

Actually, I sometimes get more serious proposals that are written on special notepaper in the very best handwriting. They come from little boys aged four or five, who write

something like:

*Dear Cilla,*

*When I grow up, I want to marry you. Will you marry me?*

*Lots of luv,*

*from Rodney.*

Actually, they're never called Rodney, not yet anyway, but there are lots of different names.

And apart from reading the fan letters and proposals, I like buying hats. People, some of my best friends even, say that hats and I don't go together, but I love trying them on. Though sometimes it gets a little worrying. I went in a big store recently, and tried on all these different hats.

After about the fifth hat, I looked in the mirror and as well as seeing myself with this funny hat, I also saw all these women killing themselves with laughter, and all agreeing with my friends that hats and I just don't go together. I think when you buy hats you really need privacy. Otherwise you run into trouble.

So this is my world—the world of bright lights as put up recently at the London Palladium, where I'm appearing with Frankie Vaughan, and the world of one-night stands, a quick coffee in a transport café on one of the motorways.

Any regrets? No. Even if it all ended tomorrow, I would be pleased that I had the chance to savour the fame and the success and the happiness and those dresses.

No more looking and saving for the dress in the window now!



CILLA with farmer DAVID COWELL—they starred together in a programme for BBC TV



# It's the versus



SHADOWS



THE DAVE CLARK FIVE

FROM the pop standpoint, I should imagine that the two most eagerly-awaited albums of the month would be the first LP by the **DAVE CLARK FIVE**, and the latest collection featuring the **SHADOWS** — both on Columbia, incidentally.

I won't dwell upon the merits of these discs, as you may already be familiar with them. Suffice it to say that Dave's batch is a pounding, thumping, walloping session of heavy-handed rhythm ideally suited to his style. And the Shadows have again demonstrated the wide range of their versatility, in a contrasting programme which includes drum solos, vocals, novelties and rockers, titled "**Dance With The Shadows.**" You won't go wrong with either of these discs.

CBS offers a selection of LPs aimed at the more sophisticated and mature collector. That talented husband-and-wife team, **STEVE LAWRENCE** and **EYDIE GORME**, have separate records on the market. Steve's set is cleverly titled "**Academy Award Losers?**", and consists of 13 movie tunes which thoroughly deserved to win Oscars—but didn't! Eydie handles some of those plaintive c-and-w numbers in which Ray Charles has been specialising recently, under the

name of "**Gormé Country Style.**"

Another stalwart, **ANDY WILLIAMS**, brings his entire family to the studio, to help run the gamut of his career from the days of the Williams Brothers to the present moment, in "**The Wonderful World Of Andy Williams.**"

To my mind, one of the most stylish and artistic singers of the day is Capitol's **NANCY WILSON**—I hope that her recent British visit will have helped to enhance her reputation over here, and that many fans will want to secure her latest release — another polished and all-embracing set, called "**Yesterday's Love Songs . . . Today's Blues.**" And if you dig the wistful, heart-rending and soulful type of approach to your pop music, then don't miss the latest **RAY CHARLES** offering on HMV—it's Ray at his most moody, and I'm sure he will succeed in bringing a lump to your throat with his ballad set, "**Sweet And Sour Tears.**"

Another excellent supplement from Pye's cheap Golden Guinea label this month. Picking out a few highlights, I would recommend "**MIKI and GRIFF**" singing a set of beautifully-blended country-type ballads, seven with the **RALPH DOLLIMORE** Orchestra, and five with **LONNIE DONEGAN**'s group. "**MR. ACKER BILK,**" who is joined by his **Paramount Jazz Band** on a group of favourite trad specialties and marches. A dozen of Hollywood's most delightful movie themes (including "Around The World," "Gigi" and "A Certain Smile") played by the **GOLDEN GUINEA STRINGS**, under the title "**Great Songs From Great Films.**" I've also been listening to a brilliantly-scored and impeccably-performed instrumental set by **101 STRINGS** called "**Million Seller Hit Songs Of The '60s**"—and

there are an additional two volumes covering the '50s and '40s.

**GENE PITNEY** has a reputation for boosting quality material into the charts, but it's not widely known that one of his main interests is in folk music—that's why I was specially pleased to welcome "**Gene Pitney Meets The Fair Young Ladies Of Folkland**" (United Artists), for he really pours his heart and soul into these folk-type ditties extolling the praises of various charmers. The same label offers a pop disc in complete contrast—"The Famous **Isley Brothers—Twisting and Shouting**"—it's a title which largely speaks for itself, and I can assure you that it's one long rockin', stompin', shoutin' bonanza from start to finish.

The Isley Brothers, of course, tend to lean towards r-and-b, and if you prefer a more straightforward approach to your twisting, listen to "**Twist At The Star Club, Hamburg**" by the **RATTLES**—an exciting set of infectious shakers, irresistible on the feet, though silently dated in treatment. Alternatively, the trad fans will welcome a collection of time-honoured standards played by the great **DUTCH SWING COLLEGE BAND**, "**Party Favourites At The Jazz-band Ball**"—both records on the Philips label.

**DUANE EDDY** hasn't been faring at all well in the singles charts recently, but he's certainly turning out some top quality albums these days—latest is "**Lonely Guitar**" (RCA) in which he abandons the twang for a more delicate styling of a dozen nostalgic standards. From the same school comes that fine pianist **FLOYD CRAMER**, and he too is in slightly more subdued mood, as he is joined by a full string section on "**Country Piano—City Strings**" (RCA)



—but don't worry, there's still plenty of beat and bounce!

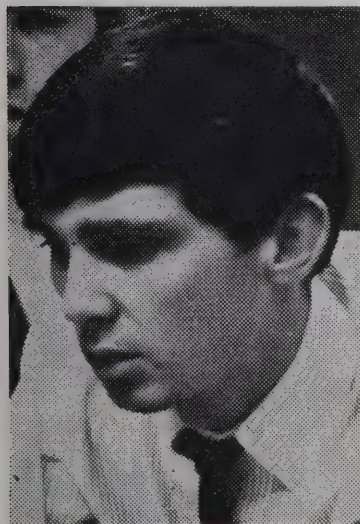
Two American groups yet to register in this country are the effervescent **JIMMY GILMER** and the **FIREBALLS**, and the rather more precise **BARRY** and the **TAMERLANES**. I don't think either group is world-shattering, but if you have a hankering to try something different this month, you won't be disappointed with their latest releases—which are, respectively, "Sugar Shack" (London) and "I Wonder What She's Doing Tonight" (Warner Bros.).

**JIMMY YOUNG** claims that he is concentrating on his disc-jockey activities these days, but his "Miss You" Columbia LP shows that he is still capable of creating a mighty sentimental mood with his highly distinctive vocal tones. Another romantic collection, this time on a somewhat c-and-w footing, is provided by **JOHNNY TILLOTSON**, who applies his effective and most appealing drawl to an album titled "Alone With You" (MGM). There's also a slightly blue tinge to a fascinating batch of not-very-well-known ditties, performed in warm, personable and clean-cut style by underrated **JACK SCOTT**, "Burning Bridges" (Capitol).

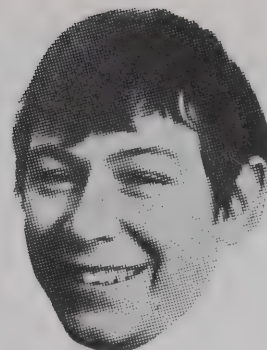
The chart success which **HEINZ** enjoyed with "Just Like Eddie" has certainly started something—'cos he now pops up with an entire album called "Tribute To Eddie." It consists mainly of previously-successful Cochran material, plus a couple of specially-written ditties, and I reckon that the oft-maligned Heinz makes a jolly good job of it. It's on Decca, as is "Brum Beat," an LP showcasing five up-and-coming beat groups from Birmingham—not quite up to the standard of the top Liverpool groups perhaps, but throbbing with enthusiasm, spirit and good solid rhythm.

Finally, a brief look at the remaining albums. **CASSIUS CLAY'S** first LP is not surprisingly titled "I Am The Greatest" (CBS)—a brash set which

(Continued on page 32)



GENE PITNEY



# NEWCASTLE CALLED THEM THE ANIMALS

**T**HE little red light which indicated that Alan Price's electric organ was working spluttered and died and the famous Animals sound was silent.

Scores of mod fans who had packed Bromley Court Hotel almost to capacity stood around wondering what had happened. The promoter began to look worried and the disc jockey reached for a record to play during the unnatural break.

"One of these days, we'll get going properly," muttered Alan, fighting to control himself. "We're already late. What's going to happen now?"

The sound of Jimmy Smith's "Walk On The Wild Side" blared from the hall's loudspeakers as five desperate Animals fought to find the trouble. Amplifiers were overturned, leads examined and plugs scrutinised. Actually, only four animals joined in the hunt. Valentine consoled himself with a pint.

The mods began to dance again, giving casual glances in the direction of the stage.

Suddenly, Alan darted across to his organ, turned a switch and the little light glowed again. The Animals heaved an almost audible sigh of relief and prepared to begin their first set.

The record player stopped again and the teenagers milled round the stage. Then Eric Burdon whispered something to Alan and there was another pause.

The cause of the trouble this time was Chas Chandler's bass which had packed up. Things were not going all that well for the Animals.

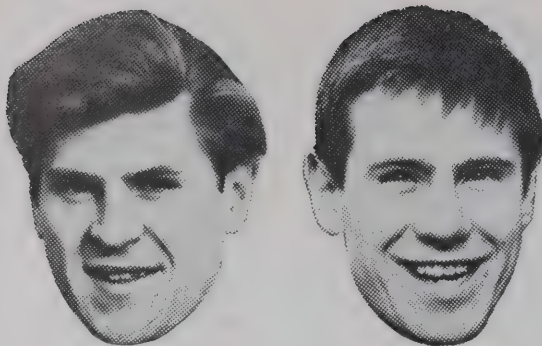
"This time, we'll play without a bass," announced Eric and the group swung into "I Just Wanna Make Love To You." The reaction from the audience was fantastic and within seconds, the hall was a seething mass of bodies either dancing or pushing to get nearer the platform.

Things had begun to take their normal shape and when, a few minutes later, Chas completed the full line-up, the kids went wild. One of the biggest assets the Animals have is the excitement they manage to generate. A pounding organ lent added gusto to an already ripping noise and Eric gripped the mike like the Boston strangler as he bellowed into the instrument.

Just four weeks earlier, the Animals had been the first group to appear

(Continued on next page)





## THE ANIMALS

— HILTON VALENTINE (lead guitar), ALAN PRICE (organ), ERIC BURDON (vocals), JOHN STEEL (drums), and CHAS. CHANDLER (bass guitar).



at the new r-and-b club and had then transformed the serene hotel into a devil's cauldron. By the time they made a return appearance, their record "Baby Let Me Take You Home" had climbed high into the hit parade and their following had increased over and over again.

The Animals are fast becoming as popular in the South as they are in their native Newcastle. It was in that Northern town that girls and boys christened the group "the Animals."

They had been called the Alan Price Combo, but the fans changed all that. "How it began we never could find out," said Alan. "Maybe it was because we looked the part in those days. We

couldn't afford smart mohair suits and dressed in denim jackets and trousers pretty shabby they were and people must have thought we were labourers. "Still, you can't knock yourself out on stage all toggled up to the eyebrows. Now we are making more money we have moved up the scale to tailored denim jackets and lightweight trousers."

But it's no good going along to an Animals performance expecting to see five immaculate young men. If you do, you'll be disappointed in that way, but knocked out with the sound. Their tailored denim jackets, which, incidentally, they shed sometime during the first few bars of their opening number, do not prevent them from

ripping it up and delivering a sound very close to real r-and-b.

They honestly say without any trace of conceit: "Our music makes people stop and listen. We would like to have hit records so that people will take notice of what we say, too. We want to be appreciated for both our music and our views."

Since Mike Jeffries became their manager last August, the Animals have attracted just that sort of attention. Singer Mickie Most decided to record them and Mike arranged for them to come South in an exchange with Richmond's Yardbirds who created the same atmosphere at the Craw Daddy Club as did the Animals in Newcastle.

The Animals talk about r-and-b with an air of authority and they hold strong to the belief that r-and-b is Negro music and best played by Negros. They are all ardent fans of people like Chuck Berry, John Lee Hooker and Little Walter.

Collectively, the Animals blend into a great group. Individually, they maintain their own distinct personalities. Twenty-two-year-old Alan played piano when he was eight, switched to skiffle guitar at 13, then changed again to become a rock group's bass guitarist. When he teamed up with Eric and John Steel, he played jazz, then joined Chas to play vibes in yet another outfit.

It was from the latter that the Animals

(Continued on page 32)

## ★ SECRETS OF THE STARS ★

### JOE BROWN

Have you ever tried hanging wall-paper? Blimey mates, take my advice—if you haven't don't! I was decorating me new house like, you know just paint and stuff, when I thought I'd try me hand at a spot of the old wallpapering lark. Cor what a nit!

Well, you must admit it don't look too hard does it? That's until you get going. Father painting the parlour had nothing on me painting the hall. That song was right—blimey stuck-up, I've never looked so pasty in me natural! Anyone got any ideas for removing paint from hair?

### BRENDA LEE

It was pretty lonely in hospital after the birth of Julie, and I was very worried about her for the first few weeks, but I'll tell you one thing that cheered me up no end. John Lennon's book "In His Own Write." The NME were kind enough to send it to me and boy I really enjoyed it. Honestly it had me in fits.

But I always have been a Beatles'

fan—even when I was in Britain for my last visit I knew that they could go over big in the States. I'm looking forward to meeting them again when I come over in September—perhaps John will autograph a copy of his book for me!

### GENE PITNEY

*People might think that Beatlemania in the States has reached a pretty high pitch but you know British fans take some beating.*

*On one concert I started getting hit by some sort of missiles! At the time I didn't know what they were—I even wondered if I was about to be booed off! It wasn't until afterwards that my good friend Willy Kramer told me I was being hit by sweets and that it was a sign of appreciation. I didn't know whether to be pleased or count the bruises!*

### CLIFF RICHARD

We did have a marvellous time filming in the Canary's but there is one point I'd like to clear up. There was a lot of publicity about how

we spent days just basking in the sun—but this isn't true. Not that we wouldn't have liked to—but quite honestly there wasn't much sun!

I know it seems strange but it's true. We took a whole load of casual gear along, you know the sort of stuff, open neck shirts and even shorts, and ended up wearing overcoats! Sometimes we'd spend ages just sitting around on the sand waiting for the sun to come out!

### FRANK IFIELD

England is definitely my second home, but I'll never forget my native land Australia. It's the country that broke me in—gave me courage, stage confidence and first built me into a TV performer. It's also a country full of warm-hearted, friendly people.

This was brought home to me when I returned to Australia last January. I really believed that most people "down-under" would have more or less forgotten me—I couldn't have been more wrong. Do you know when I arrived in Sydney every radio station played "I Remember You" to welcome me!



# MILLIE WRITES

## They taught me to speak — properly !

I THINK I've changed a lot since coming here. I don't mean that as a person I've changed. The same things still make me laugh and other things still make me sad, but I'm now taking far more care in what clothes I buy. You know, when I was in Jamaica which wasn't very long ago. I used to have these clothes which I thought were perfectly all right.

But now I wouldn't dream of wearing them.

MILLIE—"I spoke too fast at first"



Nowadays I buy far more pretty clothes, far brighter and far nicer and I think it changes me a little.

It's nice to know that you're looking nice and lots of people keep saying that I'm looking prettier and prettier. Actually when people say that I just laugh and feel rather shy, but it is nice of them to say it. Isn't it?

Living in your country I've had to change a lot. Back in Jamaica, in Clarendon just outside Kingston, life is much slower and yet work gets done in time just the same.

You know I never really thought that I would ever come to Britain. When Chris Blackwell, who is now my manager came and said to me that he would like to take me back to England to groom me as a pop singer I just thought oh yes and never really took it seriously. All my family were going crazy about how it would be my chance to become famous and how I might make lots of money.

But I just went off and started to sing. And then suddenly I thought about it and what it would all mean—and suddenly I got terribly excited, so excited that just for a little while I couldn't even sing, which shows you just how excited I must have been.

Suddenly I realised that I was going to Britain and suddenly it was the most important thing in my life.

And I got more and more excited and all my relations who had come to our house to discuss the news kept coming up to me and saying, "Millie, for goodness sake, stop jumping and shouting around or you'll be sick," but I wasn't — I just got more and more excited.

Before I left my mother and father asked me to write to them as often as possible and I promised that I would

and asked them to write to me, because I like receiving lots of letters and then it was time to go.

But before I left I had to say goodbye to all my brothers and sisters which took a long, long time because I've got 12 brothers and sisters and I had to say goodbye to them at least three times each.

My mother said that I would like England.

Lots of my friends had said that I wouldn't because every day it rained or snowed or did something that was horrible. But my mother was right. I love this country and its people and I don't mind the weather at all. In fact I rather like it because somehow when it rains or snows it makes everything cosy and snug.

Since coming here Chris has helped me a lot. When I first arrived here he decided that I should go to this drama school in South London where I could be taught how to speak correctly.

The trouble before I had lessons was that I spoke too fast and nobody knew what I was talking about.

I used to get terribly annoyed with people who couldn't understand me.

When I first landed here there was so much I wanted to talk about and when all these people said "Wait a minute, Millie, what was that you said?" I had to start again so sometimes I forgot what it was I was going to say.

It was marvellous at the drama school. There were all these girls who were very attractive and looked like famous film actresses. But they weren't, although they all said that one day they would be.

I used to talk to them for hours about their ambitions. There was one girl there called Gill who was terribly sweet and who said that she was sure

(Continued on page 32)

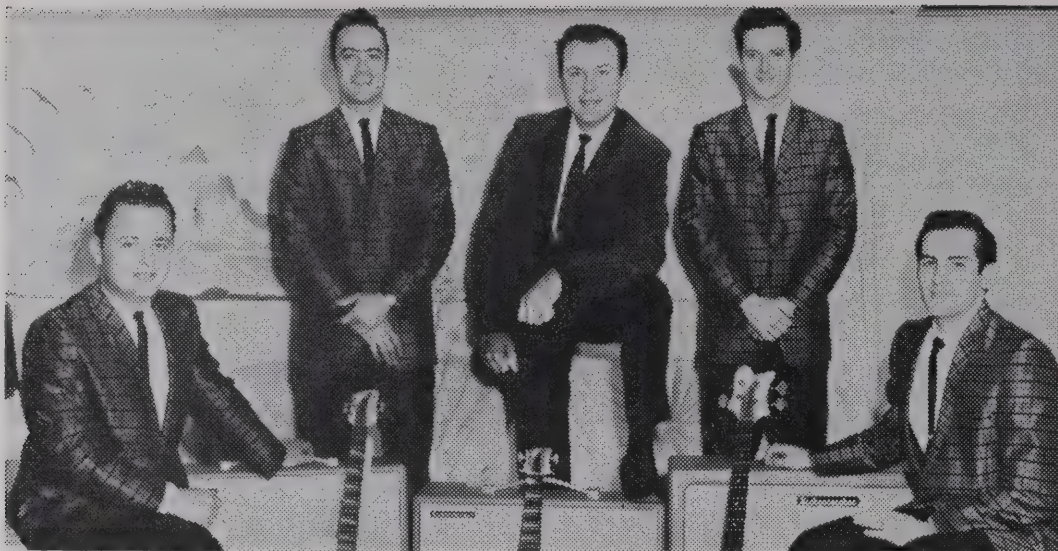


EDEN KANE

Getting back into the charts recently with "Boys Cry" not only showed a different voice style of mine but it also introduced a new me. I know I had quite a few hits some time back, I even made the number one spot, but I never got so excited as I did when I saw "Boys Cry" make it.

I suppose the last two years have helped me a lot—I'm sure that not having a hit during that time has made me more mature. As the hits tail off so do the screams. But those couple of years have given me time to cram in as much stage experience as possible—I think it's not only matured me as a person but as an entertainer too.





# THE JINX ON JIM

**H**ELLO there, this is Jim Reeves saying a hasty hi and goodbye to my British fans. Seems there's sort of a jinx on me ever setting foot in your nice country for more than a few hours before I'm whizzed off in a jet or USAF chopper to a Continental base or back Stateside. Every time it looks as though I'm gonna make it here for a full round as we say in baseball something happens and all the plans go up the smokestack and I end up spending little more than a wink in England.

Take this last time. Dario Soria, international chief of my recording company Victor had made big plans for me, Hank Locklin, Hank Snow, Duane Eddy, Floyd Cramer, Skeeter Davies, Chet Atkins, Don Gibson an' a whole host of guitar and country artists to play a mammoth package tour of Europe. We were going to play plenty of dates in each country, and we were gonna play elusive old England—properly. There were gonna be one night stands in all your major cities—London, Birmingham, Newcastle, Manchester—you name it we were going to play there. Then what happened? The whole idea was dropped.

It ended up with just myself, Chet and the Anita Kerr singers playing a month in Europe's biggest cities like Berlin—but did we get near Blighty—no siree, we did not! Really I shouldn't have been surprised, it's becoming a habit for me to miss out on staying inside of your shores more than 48 hours, and as for playing to my loyal British fans, well it seems I'm never gonna do it. Most I've ever done is play to U.S. bases and odd TVers like "Thank Your Lucky Stars" which I videotaped on my recent short stop-over. I also did a spot on "Gazette" from a Manchester TV studios before I was taken by auto to Birmingham for "Lucky Stars."

Still I musn't grumble too much. We had a ball in the rest of Europe. We played full houses all along the line. Five thousand were turned away at Munich and there were crowds everywhere. I particularly liked Berlin. They taped the show there and Victor are putting it out on album so I hear. I hope it comes over as good as it felt playing there. I also hope they bring the LP out in Britain then you can get some idea of what my act is like. I feature lots of country-folk standards as well as the songs that have given me my hits.

I find I'm particularly lucky with my single songs in that unlike more out and out pop material, they don't seem to date. Whereas a smash pop single seems old-fashioned a year later, folk-inclined material wears and wears. I can perform my years back hits like "He'll Have To Go" and "Adios Amigo" and the audiences go for them like they do my latest success "I Love You Because." I guess this lasting quality is reflected in the way my singles react in the charts. They don't get in the hit lists immediately, they don't come in all that high up, and they don't zoom up fast. If I'm lucky they make the lower bracket of your chart after a few weeks and then slowly, slowly climb. But the great thing is they stay, and stay. This makes me very happy. It seems that British record buyers have a steady rather than sensational attitude to my work. I reckon this is far luckier than being treated as a one-shot rave. It quite surprises me sometimes when my singles come to the end of their sales runs just how many copies have gone over the counter. This happens with quite a few of them.

It happened with "You're The Only Good Thing" and it's still happening for "I Love You Because." You know Victor reckons that some of my chart-stayers have racked up more sales than other singles that have got to No. 1. I'm particularly pleased about "I Love You Because" because I think it's one of the most attractive folk love ballads any prairie ranger ever plucked out on a guitar. Of course it's been performed and recorded by many many artists and I dare say there are plenty of people who think there are better versions than mine. Take my fellow Victor waxer "King" Elvis Presley, he waxed it way back and a mighty nice job he made of it too. You can still get his version on the first of his Golden Record albums. Then are many other versions including instrumentals.



The MANFREDS—  
(l. to r.): MIKE  
HUGG, MAN-  
FRED MANN,  
TOM McGUIN-  
NESS, PAUL  
JONES, and MIKE  
VICKERS



# THE MANFREDS IN THE FILM WORLD

**T**HE weekly antics of Johnny Staccato became compulsive television for millions of viewers a few years ago. The detective series was aided by some highly original Elmer Bernstein scoring.

And it is a possibility not to be overlooked that before very long, some Manfred Mann compositions may enhance another series, though not necessarily the same one.

Always keen to explore new fields of music, Manfred Mann are currently toying with the idea of writing the score for a film or a television series.

"We don't know if there's money in it, but there's the satisfaction," said Manfred in a break during rehearsals at London's Marquee Club. "I think we are capable of doing something like this, if we get the time."

What kind of story would they like to write for? This is a question to which they have given some thought.

"Not a Western where the baddie comes out chased by the posse and the music goes mad for a few seconds, that's no good," ventured Mike Hugg. "If we did a Western, it would have to be a pretty adult one."

Manfred added: "We'd like to do something where the music means something. We wouldn't go out for r-and-b or jazz influenced stuff."

Most people who take the trouble to listen to Manfred Mann, as opposed to just going along to the dance hall whether it's Manfred or Shane Fenton

appearing, will agree that the group do strive to produce a distinct quality sound.

They often spend hours going over one arrangement so that the end product is as near-perfect as they can get it. Vibes, flutes and saxophone are no strangers to the Manfreds who are capable of introducing any or all of those instruments into a number to improve the sound.

Lately, they have been paying particular attention to the sound on their first LP which, unfortunately, will not be available until September.

"There are four, perhaps five, originals on the album," Manfred revealed. "It is r-and-b and the only tune that is at all modern jazz verges on r-and-b anyway. It's called 'Sack Of Woe.'"

Vibes and flutes will be heard on the record which Manfred describes as "more indicative of our 'B' sides."

"It is more likely to appeal to the people who prefer our 'B' sides," he said somewhat surprisingly. "It is a mixture and we have not made it with selling in mind. I don't mean we don't care if it doesn't sell, obviously we do, but we have gone for the sound rather than for well-known and commercial numbers."

"This will not sound like any other group. People will listen to it and be able to recognise us. I don't want to sound as though I'm boasting, but the idea is to develop our individual sound."

Popular numbers will be used on the LP, but they will have the special Manfred Mann treatment which should give them a different feel. It is to be hoped that the LP will sell very well, then it can be fairly stated that record buyers appreciate the Manfreds' own

sound, rather than just their popular releases.

But hit records are not things which the group frown upon. Indeed, they give much thought to their successive releases and are their own biggest critics. If they think something they do sounds lousy, they say so.

"Before we had a hit with '5-4-3-2-1,' we didn't have to worry about hit records, but once that began to sell, we had to maintain a standard," commented Manfred. "As it is 'Hubble Bubble' hasn't done as well as our first hit, so we have got to do something special for our next disc if we are to keep in the public's interest."

Unlike some recording artists who get hits, then churn out any old rubbish because they are fairly assured of another hit on the strength of their previous discs, the Manfreds strive to produce records that are good enough for casual buyers to want.

Manfred explained: "Some artists have fans who will buy their records whatever they're like, but there are also people who are not fans who like something they hear and buy it. They help the record to get further up the charts."

"At the moment, Frank Ifield's records are not doing as well as they used to, but his LPs still make the album charts. This must mean that he has a following."

On the subject of LPs, Manfred Mann mentioned the Rolling Stones:

"I think their LP is good," he opined. "They have done some numbers which people may not have expected from them, but which the Stones liked and which they thought were typical of their style."

Paul and Tom were absent, but Manfred and Mike Hugg went back to the bandstand where they sat at one another's instruments and began working on a number. Guitarist Mike Vickers joined them and the trio were soon deep in another arrangement.

It was an odd sight, Manfred on drums and Mike Hugg on piano. But it was also typical of the experimenting group.

Maybe the outcome of that session will soon be blaring from TVs up and down the country as a villain chases a pretty girl through a deserted side street.





# BACK IN 1953, WHEN THE BACHELORS BEGAN . . .

**S**OMETHING happened in Dublin's fair city on a hot, lazy summer's day way back in 1953. It was a happening that didn't mean a thing except to the three school-boys concerned, and they took it very seriously.

The three, Con 11, Dec 10 and John 12, decided that they would form a group. All were interested in music and all could play the



harmonica. It took them some time to think of a name for themselves—in the end they chose to link themselves with their instruments. The Harmonichords were born.

Little did they know that in just over half a decade they were to be the toast of the Emerald Isles (and Britain, too) as the Bachelors.

"Dec and I were at the Dublin O'Connell's school at the time," recalls the elder of the two brothers, Con Cluskey. "John (Stokes) was at Bolton Street College.

"We had a grand time in those days — always day-dreaming that one day we'd be famous and yet never really believing it. Mad keen we were, too. Practising at all possible times. In the evenings and at weekends and even in the breaks at school. As you can imagine the masters weren't as keen as we were!"

Not that they lacked music lessons. John was studying music theory at his school and Dec and John had piano tuition every week.

"We used to play all classical stuff," admits John. "You think that's square? Well that was us then, as square as square can be. But we must have been about the liveliest bunch of squares you could ever wish to meet," he added, grinning.

But even in their schooldays the Harmonichords were making their impression. One of the big events of the Irish year is the festival of song.

Both John and Con were put in for it by their schools—John singing and Con doing some Irish dancing!

Hot on the heels of this honour came a 26-week series on Radio Eirann — "Odd Noises."

"I don't know whether the title of the series was a compliment or not, looking back," laughs John, "but it certainly seemed to us a great honour. Honestly we nearly went frantic with joy when we were told about it."

Dec took up the tale: "The series was compered by Eamonn Andrews, and we were dead surprised on our first show. You know, we were all jittery and expecting to be told to do this and do that—instead, we found that within reason we did more or less as we pleased!

"Like the producer would just stroll across in the middle of a programme and say 'Think up a theme tune for the series would you lads?'—and we did!"

But it was when the three left their respective schools that the big decision had to be taken. They didn't take long to think it over. Those years of practise weren't going to be wasted. The Harmonichords turned fully professional.

"After that we played nearly all over Ireland," says John. "It was still all harmonica stuff but one night we started singing together in the van going to the venue. To be quite honest we liked it!

"From that time on I suppose singing came into our act as a gradual process. I remember sometimes we'd feature at

most two numbers and all the time we'd be learning to play our current instruments.

"You know Irish audiences and British ones have hardly anything in common. In Ireland everything is free and easy, almost lax. Nobody bothers to get to a venue on time—we all used to roll up more or less when we felt like it!

"Sometimes we'd get to a place, say, about eight and find that of all the acts on the bill we were the only one who had so far turned up! So we just used to scramble on stage and try to entertain to fill in until the other artists arrived. I remember once we had to ad-lib for well over an hour. And did the audience mind? Not a bit. I kid you not."

The Bachelors, or the Harmonichords as they were still known, were rapidly becoming quite famous around the green hills of Ireland. In fact, their ability came to the ears of Philip Solomon (now their manager), who went to Ireland to see them. The result was that he brought them back to Britain with him to appear on the Nina and Frederik package tour.

"The audiences on that tour were really beautiful," enthused Dec. "I suppose, looking back, they were older people, but we didn't realise it at the time. They gave us such a wonderfully warm reception that we thought we really had made it big in Britain. That

(Continued on page 32)

## LETTERS

Send yours to: HIT PARADE,  
15-17 Long Acre, London, W.C.2

IT was nice to have a comedy record from Joe Brown recently — even though "Little Ukulele" did get banned by the BBC! But I think Joe might treat us to a few more discs of this sort. Not that his ballads are bad, but after all Joe did first come on the scene singing songs like "Henry The Eighth" and records which give you a laugh are very rare in these beat-crazy days.

Come on Joe, let's see a bit more of your great cockney wit on disc.

GRAHAM PECKHAM, Swansea.

WHY all this fuss over blue-beat?

Anybody would think that the charts were full of blue-beat hits. So Ezz Reco, the Migil Five and Millie have made it. So what? Ezz failed to reach the top twenty, the Migil Five didn't stay very long, and Millie made it solely because of her squeaky voice, her effervescent personality and a catchy tune.

So to say that blue-beat's here to stay is absolute rubbish. What is it anyway — just hotted-up calypso.

HOWARD OWENS, Birmingham.

EDEN KANE is a singer who deserved to make a come-back. In fact, I feel that he should never have become a fallen star—I can only put it down to bad record material.

Eden really is a dynamic performer



EZZO RECO  
—why the fuss?

and has a terrific personality, too, and after three or four top ten hits I was assured that he was here to stay. But no, he just seemed to fade out.

He's certainly back now though—with a vengeance. And even though he's lost that characteristic growl I'm sure he's well on his way to the top again.

SALLY MONTAGUE, Slough.

SO Edna Summerfield (HIT PARADE, May) wants to know what has happened to Helen Shapiro. I'll tell her—Helen has become a world-wide star with assurance and sophistication that is rare in one her age.

But I doubt if she'll ever have another

hit in Britain; for, although she records good material, with every disc her voice seems to get deeper. It's a great pity, but if people want to buy records by girl singers there are plenty around that sound like girls—not men.

PAUL KELEMEN,  
South Croydon, Surrey.

IT really is good to see a tiny spattering of class in the hit parade these days. And the Bachelors are way in front leading the way.

These three Irish lads deserve all the praise they can collect for they are the most polished group to enter the charts for many years. They have powerful voices and they harmonise brilliantly. And their way of singing appeals to teenagers and the mums and dads.

I think the Irish trio will go a long way—it won't be very long now before they get to the number one spot.

KEN COXHEAD, Christchurch, Hants.

I'M very glad to see Dionne Warwick's marvellous recording of "Walk On By" has made the charts. I thought that she could have had a minor hit with "Anyone Who Had A Heart" but Cilla effectively swamped her chances.

Now that Dionne has at last crashed on the British scene I think she's here to stay. She deserves to.

IAN RUGGER, Walsall.





SUSAN MAUGHAN



THE BEATLES (with SYLVIE VARTAN, a French singer)



FRANK IFIELD

# GLOBE

British Artists

who have

Beat records

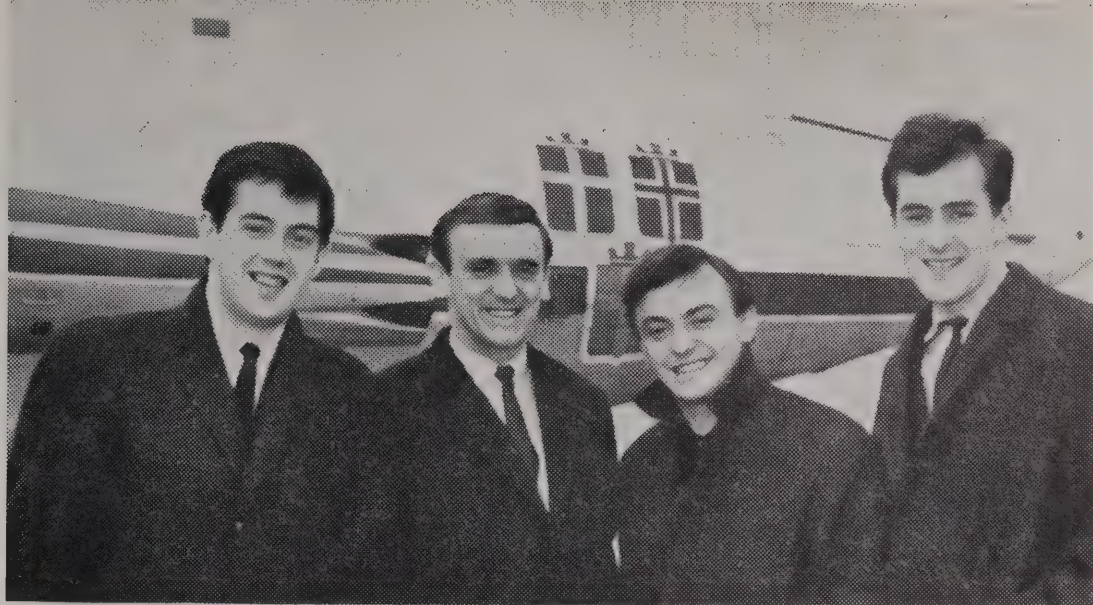


ALMA COGAN



SHIRLEY BASSEY

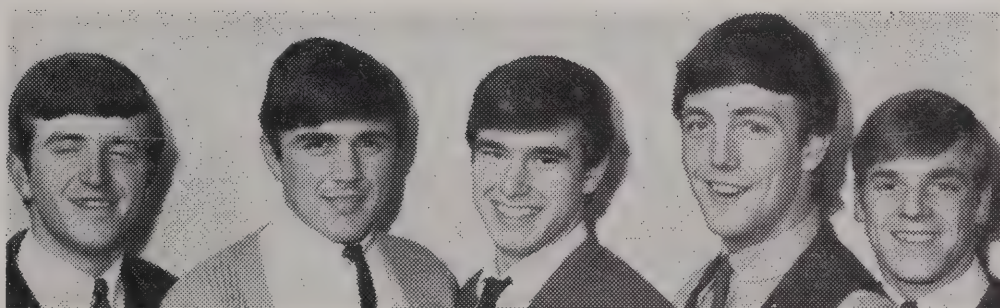




GERRY & THE PACEMAKERS

# TROTTERS

s and Groups  
 taken the British  
 and the world



DAVE CLARK FIVE



USTY SPRINGFIELD



BRIAN POOLE  
 & THE TREMELOES



HELEN SHAPIRO





STU

KEITH

MICKEY

TERRY

BOB

# A BOOK, A SKETCH PAD, A CAMERA, A PANTOMIME — IT ALL ADDS UP TO THE PRIVATE LIVES OF

## THE MOJOS

**W**HEN workmen begin pulling down all sorts of old buildings in Liverpool in 2164? they're bound to unearth some pretty odd-looking objects — Beatle haircuts and things like that. But if they want to piece together the ways of a 1964 beat group, they'd better start digging where the Mojos used to hang out.

If they do, the chances are that they'll find a complete history of the group's career. That should be a help to the school children of 200 years hence in their studies on the 20th century entertainment field.

The Mojos aren't deliberately setting out to help future historians, but their varied hobbies could well turn out to do just that.

Guitarist Nicky Crouch takes his camera with him everywhere and is often found hiding round a corner waiting to shoot another member of the Mojos in an off-guard moment. Some of the results have been hilarious to say the least!

And Nicky has had plenty of opportunity to add to his pictorial record in the past few weeks while the Mojos have been on a highly-successful tour with the Dave Clark Five and the Hollies. At almost every town they

have played, Nicky has been lurking with his camera at the ready. From Southampton to Scunthorpe, the little shutter has been working overtime.

"I want to build up a complete pictorial record of our activities so that we can remember what we've been doing and where we've been," he said. "When we're old and grey we can all sit huddled round the fire and have a good giggle at ourselves."

Helping Nicky is the Mojos' pianist Terry O'Toole who, like Rolling Stone Keith Richard, loves picking up a pencil and paper and sketching everything and anything.

### Greasepaint

Terry used to study at Liverpool College of Art and though he's now far removed from brushes and easels, he still gets the smell of greasepaint up his nose. He spends a lot of his time drawing other Mojos and other beat groups.

If those historians don't find enough about the Beatles, they can learn plenty from Keith Karlson who writes odes to many stars. While other people tap at a typewriter knocking out lengthy and often dull tributes to obscure soldiers and scientists, Keith devotes his energy to lauding the praises of Gerry Marsden and Chris Curtis among others.

"Both Roads Lead To Home" is the

title of a book that Stu Slater is working on. He's fed up with people saying what a wonderful time beat groups must have travelling all over the place, getting high wages and being chased by girls. He intends to show that it's not all milk and honey.

"There are tons of books and papers dealing with various beat groups, but they all give the glamorous side of the life we lead, they never let on about the troubles we have and the difficulty involved in being in this business. I want to produce something which is authentic and shows the other side of the life," he points out.

That seems fair enough. Perhaps as the musicians of 2164 ride about on their jet-propelled transport from one venue to another, they'll agree with Stu that things haven't changed much.

Imagine being chased by screaming girl fans all equipped with outboard motors or something!

It also seems likely that just as we today read about the Roman auditoriums, people in 200 years time will be reading about our theatres and pantomimes. Pantomimes may not be of all that interest, but the Mojos have their own ideas as to what a panto should be.

Not for them the conventional story with a girl playing the principal boy and later marrying the principal girl, also played by a female. They don't want little children hiding under



leaves and being chased round the stage by the wicked wolf who eats people.

"The idea is to take a traditional theme, but alter it considerably so that it can be more humorous and set in present time," their manager, Spencer Mason, told HIT PARADE. "The boys have come up with ideas and if it all comes about, it should be something worth seeing."

One of the things they want to do is include other Liverpool groups in the cast. Then, they hope to be able to mess around more and play it for laughs.

"That'll give us the chance for some more slapstick" added Stu. "I think people like to laugh and enjoy themselves and we're no exception to that. That's why we're all mucking in and writing odd bits for the pantomime. It'll be a real combined effort."

## Hectic

So you can see the Mojoes have a pretty hectic time of it these days. What with poetry, photography, sketching, writing, composing, playing and singing, they hardly have time to count their money.

But you ask them what things were like a few months ago and see the kind of reaction you get. Those were the days when the Mojoes played Hamburg Star Club for hours.

An a-and-r man went out to Germany and told the boys Decca needed a follow-up to their first disc. There was one song already in the can, but the powers-that-be decided not to use it at that point. Instead, they decided to ask the Mojoes to knock out something fresh.

Imagine the scene. There were five young musicians belting the daylights out of their instruments and voices alike in a smoky club, then being told that instead of a well-earned rest they had to start composing right away.

## Notice

"We were well pleased, I can tell you," said Stu. "We all thought we could go to bed, but we had to stop up and wait until the club shut then start again before we could turn in. When all the customers had gone, we crowded round a piano on the stage and tossed ideas about."

"Luckily, 'Everything's Al' Right' came out of the mess in a short time and we all agreed that it was an OK number. So we tidied it up a bit, played it through, and that was that. Next day, we dashed off to the recording studios and did it. It's proved a big one for us, but let's hope that next time we get a bit more notice first!"

# HIT PARADE QUIZ

1. What is the stage name of Paul McCartney's younger brother?
2. Name the two married Searchers.
3. How many groups has Dusty Springfield been a member of?
4. Which famous blues artist recorded "Mona," a track on the new Rolling Stones' album?
5. Who originally recorded Billy Fury's "I Will"?
6. For which U.S. labels do the following artists record (a) Dionne Warwick, (b) Big Dee Irwin, and (c) Gene Pitney?
7. Which Manfred Mann was the most recent to join the group?
8. Name the blue-beat number on Georgie Fame's "Flamingo" album.
9. How many times have these singers visited Britain? (a) Roy Orbison, (b) Françoise Hardy, and (c) Rick Nelson.
10. Which British music company publishes most of Chuck Berry's material?
11. Name the line-up of the Swinging Blue Jeans (see below).
12. King Size Taylor and the Dominoes also play under another name—what is it?
13. Who first recorded these songs? (a) "Don't Throw Your Love Away," (b) "Don't Let The Sun Catch You Crying" and (c) "You Can't Judge A Book By It's Cover."
14. What was the Merseybeats' first record?
15. What are the surnames of Peter and Gordon?
16. Who composed the following? (a) "Baby It's You," (b) "Walk On By" and (c) "24 Hours From Tulsa."
17. Which instrument does Megan Davies of the Applejacks play?
18. What is Murray the K's real name?
19. Name Brian Poole and the Tremeloes first record.
20. Who composed and recorded (a) "Baby Please Don't Go" (b) "Shame Shame Shame" and (c) "Little Brown Bird"?
21. What was Joe Brown's first number one hit?
22. Besides guitar what other instruments does Lonnie Donegan play?
23. Name the lead vocalist of the Four Seasons.
24. What was the Roy Orbison Christmas disc recorded in Britain but never released here?





# SPINNING STARS

THE VITAL STATISTICS BEHIND THE DISCS

## June Birthdays



PAT BOONE

Pat Boone ... ..	June 1
Bob Monkhouse ... ..	" 1
Marilyn Monroe ... ..	" 1
Nick Todd ... ..	" 1
Nelson Riddle ... ..	" 1
Linda Scott ... ..	" 1
Marvin Rainwater ... ..	2
Sammy Turner ... ..	2
Jimmy Jones ... ..	2
Otis Williams ... ..	2
Tony Curtis ... ..	3
Paulette Goddard ... ..	3
Carol Ohmart ... ..	3
Dakota Staton ... ..	3
Jan Pierce ... ..	3
Bob Wallis ... ..	3
Syd Dean ... ..	4
Diane Todd ... ..	4
John Barrymore Jnr. ... ..	4
Rosalind Russell ... ..	4
Vince Eager ... ..	4
Bill Hayes ... ..	5
William Boyd ... ..	5
Gower Champion ... ..	6
Ted Lewis ... ..	6
Jimmy Lunceford ... ..	6
U.S. Bonds ... ..	6
Dolores Gray ... ..	7

Dean Martin ... ..	June 7	Audie Murphy ... ..	June 20
Carlos Thompson ... ..	" 7	Jerry Keller ... ..	" 20
Glen Gray ... ..	" 7	Chet Atkins ... ..	" 20
Steve Martin ... ..	" 8	Joe Venute ... ..	" 20
Dana Wynter ... ..	" 8	Judy Holliday ... ..	" 21
James Darren ... ..	" 8	Jane Russell ... ..	" 21
Alexis Smith ... ..	" 8	Julie Andrews ... ..	" 21
Robert Preston ... ..	" 8	Helen Merrill ... ..	" 21
Fred Waring ... ..	" 9	Joe Loss ... ..	" 22
Mona Freeman ... ..	" 9	Dave King ... ..	" 23
Robert Cummings ... ..	" 9	Dennis Price ... ..	" 23
Cole Porter ... ..	" 9	Adam Faith ... ..	" 23
Jackie Wilson ... ..	" 9	Phil Harris ... ..	" 24
Les Paul ... ..	" 9	Gene Austin ... ..	" 24
Judy Garland ... ..	" 10	Don Peters ... ..	" 25
Frederick Lowe ... ..	" 10	Charlotte Greenwood ... ..	" 25
Hazel Scott ... ..	" 11	Bill Russo ... ..	" 25
Richard Todd ... ..	" 11	Eleanor Parker ... ..	" 26
Shelley Manne ... ..	" 11	Jimmy Deuchar ... ..	" 26
Rise Stevens ... ..	" 11	Maurice Rocco ... ..	" 26
Joey Dee ... ..	" 11	Phil Silvers ... ..	" 27
William Lundigan ... ..	" 12	Richard Rodgers ... ..	" 28
Vic Damone ... ..	" 12	Adrian Rollini ... ..	" 28
Archie Bleyer ... ..	" 12	Leroy Anderson ... ..	" 29
Peter Elliott ... ..	" 12	Ronnie Ronalde ... ..	" 29
Bobby Freeman ... ..	" 13	Nelson Eddy ... ..	" 29
Stanley Black ... ..	" 14	Tony Osborne ... ..	" 29
Burl Ives ... ..	" 14	Frank Loesser ... ..	" 29
Sid Phillips ... ..	" 14	Lena Horne ... ..	" 30
Gene Barry ... ..	" 14	June Valli ... ..	" 30
Dorothy McGuire ... ..	" 14	Susan Hayward ... ..	" 30
John Scott Trotter ... ..	" 14	Buddy Rich ... ..	" 30
Lester Ferguson ... ..	" 15		
Mickey Katz ... ..	" 15		
Erroll Garner ... ..	" 15		
David Rose ... ..	" 15		
Robert Russell Bennett ... ..	" 15		
Robin Richmond ... ..	" 15		
Helen Traupel ... ..	" 16		
Sam Costa ... ..	" 17		
Sammy Fain ... ..	" 17		
Norman Kuhlke ... ..	" 17		
Eva Bartok ... ..	" 18		
Ian Carmichael ... ..	" 18		
Jeannette MacDonald ... ..	" 18		
Maggie McNamara ... ..	" 18		
Kay Kyser ... ..	" 18		
Sammy Cahn ... ..	" 18		
Ray McKinley ... ..	" 18		
Paul McCartney ... ..	" 18		
Johnny Douglas ... ..	" 19		
Pier Angeli ... ..	" 19		
Charles Coburn ... ..	" 19		
Marisa Pavan ... ..	" 19		
Guy Lombardo ... ..	" 19		
June Haver ... ..	" 19		
Louis Jordan ... ..	" 19		
Georgia Carr ... ..	" 20		



PAUL MCCARTNEY





## Record hits of Ray Charles

"Georgia On My Mind"

"Hit The Road Jack"

"I Can't Stop Loving You"

"You Don't Know Me"

"Take These Chains From My Heart"

"No One"

"Busted"

## Find The Link

Answers on page 32

### 6 SONGS — 6 COMPOSERS

Find the link between the hit songs and the people who wrote them. The six songs and their six famous writers listed below are not in the right order. Can you sort them out into the correct pairs?

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. "I Want To Hold Your Hand" | (a) Arthur Alexander             |
| 2. "Every Day I Have To Cry"  | (b) Vaughan Horton               |
| 3. "I'm The One"              | (c) Chris Andrews                |
| 4. "Mocking Bird Hill"        | (d) Geoff Stephens & Les Reed    |
| 5. "Tell Me When"             | (e) Gerrard Marsden              |
| 6. "Beat Time"                | (f) John Lennon & Paul McCartney |

### 7 FILMS — 7 SINGERS

Find the link between the films and the stars who appeared in them. The seven films and the seven stars are not in the correct order. Can you pair them up correctly?

- |                               |                     |
|-------------------------------|---------------------|
| 1. "North To Alaska"          | (a) Jerry Lee Lewis |
| 2. "High School Confidential" | (b) Glen Mason      |
| 3. "Man With A Gun"           | (c) Brian Poole     |
| 4. "Treasure Island W.C.2"    | (d) Fabian          |
| 5. "Just For Fun"             | (e) Mike Preston    |
| 6. "Girls, Girls, Girls"      | (f) Gary Mills      |
| 7. "Climb Up The Wall"        | (g) Elvis Presley   |

### 6 HITS — 6 STARS

The six stars pictured below recorded one of these six songs: (a) "Up On The Roof"; (b) "Just For Kicks"; (c) "Forever Kind Of Love"; (d) "Like I Do"; (e) "Go Away Little Girl"; (f) "Comin' Home Baby." Can you link the picture with the title and name the singer?



1



2



3



4



5



6



# And yet another ELVIS fan club is formed !

**E**LVIS PRESLEY may not be at the top of the tree at the moment record-wise, but as far as his fans are concerned, he takes a lot of beating.

Judging by the number of fan clubs being run for Elvis, he should be in the Top Ten every week of the year. I fail to see why he isn't.

Last month alone I received news from three different clubs for Elvis in Chislehurst, Catford and Antwerp.

The newest Elvis club is called the Strictly Elvis Fan Club of Great Britain and is run from 44, Pattenden Road, Catford, by Constance Davies. The secretary, Winifred Avey, tells me about one particularly nice side of the organisation.

"Apart from running this club for Elvis, we have on his behalf a charity side, by which we look after children from the Family Welfare Association," she writes. "We take them out from time to time and raise money for the association by holding film shows, etc."

Now that is what I call a worthwhile project and I am sure Elvis gives it his full support, knowing how much he does for charity.

Elvis Ardent Pilgrims is the title of Maureen Fricker's club at 3, Orchard

natures, including those of Jimmy Savile, Heinz, Screaming Lord Sutch, Russ Sainty, Manfred Mann, Daryl Quist, Mike Preston and Joe Brown and the Bruvvers."

Brian is going to have a big task ahead of him, but let's all hope he succeeds.

Hubert Vindevogel is the president of the International Elvis Presley Fan Club at Vlaams Hoofdlaan 8, Antwerp, Belgium.

In the club magazine, Hubert says: "We are snowed under a flood of letters coming from all over the world: from Ghana, India, Hungary, Yugoslavia, France, Britain, Iceland, and we even have demands from the French library in Barcelona for two yearly subscriptions!"

Over 2,000 copies of the magazine are sent out each month in Flemish, French and English. And if that isn't a gargantuan task I'd like to know what is.

**Rick Nelson** must be one of the most consistent American sellers in Britain for many years. His pleasant, easy style has earned him a great following and one which he deserves.

**Maureen Warren** is the secretary of his fan club at 7, Dover Street, Grimsby, Lincs.

There's a letter from Rick in the magazine describing his recent holiday with his wife in Sun Valley, Idaho. He talks about the skiing, sleigh rides and ice skating and the way they all sat round a roaring fire at the end of the day.

Just as we in England are looking forward to a bit of sunshine!

For my money, the **Breakaways** are three of the best-looking and best-sounding girl singers around right now. I'd like to see them crash into the hit parade where they belong.

I gather I'm not alone in my thoughts either, for **Dusty Springfield** has written to the fan club at 2, Sivilla Road, Kilnhurst, Rotherham, Yorks, saying how much she likes the trio.

"I've had the pleasure of working with Margot, Jean and Vicki many times," she begins. "They had a great deal to do with the success of my singles and are on the LP I made recently. They're certainly the greatest girl group in Britain and I hope that we'll continue to work together in the future."

An odd coincidence is that member No. 1 of the Breakaways fan club



ELVIS—another club

is Pat James, of 30, Centrecourt Road, Worthing, Sussex, who runs **Tony Orlando's** fan club and Tony arrived here in May.

Now here are the addresses of some more fan clubs that you have asked for:

**Freddie and the Dreamers**—Ann Smith, 128, Lindsay Avenue, Sheffield 5, Yorkshire.

**Gerry and the Pacemakers**—Pauline Beham, 56, Barford Road, Liverpool 25, Lancs.

**Mojos**—Carol and Diane, The Victory, William Road, Sutton, Surrey.

**Peter and Gordon**—Penny Graham, 24, Denmark Street, London, W.C.2.

## Fan Club Round-up —Tony Bromley

Villas, Old Perry Street, Chislehurst, Kent. They are trying to pull off a major coup by getting Elvis on British television.

In charge of the operation is member Brian Slaughter who says: "We want to get Elvis on TV here by Telstar and we have formed a league to do just that. We plan to send a petition to Colonel Parker for permission to allow Elvis to use Telstar as a medium to satisfy his British fans.

"We now have an estimated 25,000 sig-





## PERSONAL POINTS No. 25

# CHUCK BERRY

**Real name:** Charles Edward Berry.

**Birthdate:** October 18, 1931.

**Birthplace:** St. Louis, Missouri.

**Personal points:** 6ft. 1in.; 12st. 7lb.; brown eyes, black hair.

**Parents' names:** Henry and Martha.

**Brothers and sisters:** Four sisters, Lucy, Ann, Martha and Thelma.

**Wife's name:** Thelma.

**Children:** Four.

**Present home:** Berry Park, Wentzville.

**Instrument played:** Guitar.

**Where educated:** Simmonds Grade School, St. Louis and Sumner High School, St. Louis.

**Age entered show business:** 16.

**Biggest break in career:** Signing with Chess Records.

**London theatre dates:** Finsbury Park Astoria and Hammersmith Odeon.

**Million selling discs:** "Maybelline," "Schooldays," "Sweet Little Sixteen" and "Roll Over Beethoven."

**Discs in NME chart:** "Schooldays," "Sweet Little Sixteen," "Johnny B. Goode," "Memphis Tennessee" and "Nadine."

**Current hit and latest release:** "No Particular Place To Go."

**Albums:** "Rock, Rock, Rock," "After School Session," "One Dozen Berries," "Berry Is On Top," "Rockin' At The Hops," "New Juke Box Hits," "Chuck Berry Twists," "Chuck Berry," "Chuck

Berry On Stage," "More Chuck Berry" and "The Latest And Greatest."

**EPs:** "Chuck Berry 1 and 2," "This Is Chuck Berry," "The Best Of Chuck Berry," "Chuck And Bo 1, 2 and 3."

**Present disc label:** Pye International.

**Recording manager:** Phil Chess.

**Names of regular supporting group:** Johnny Johnson, piano, George Smith, bass; Ebby Hardy, drums; and J. C. Davis, tenor sax.

**Major awards:** Billboard Triple Crown for "Maybelline," 1955.

**Compositions include:** "Maybelline," "Schooldays," "Sweet Little Sixteen," "Johnny B. Goode," "Memphis Tennessee," "Bye Bye Johnnie," "No Particular Place To Go," "O Rangutang," "Fraulein," "Guitar Boogie," "Things I Used To Do," "Don't You Lie To Me," "Liverpool Drive," "Jaguar And The Thunderbird," "You Two," "Lonely All The Time" and others.

**Film appearances:** "Rock, Rock,

Rock," "Mr. Rock And Roll," "Go Johnny Go" and "Jazz On A Summer's Day."

**Important engagements abroad:** Canada, Hawaii, Australia, Jamaica and Mexico.

**Biggest influence on career:** Imagination and experience.

**Former occupations before show business:** Hairdresser and photographer.

**Hobbies:** Berry Park, my family and photography.

**Favourite colour:** Blue.

**Favourite singers:** Frank Sinatra, Muddy Waters, Will Bradley and Nat "King" Cole.

**Favourite food:** Strawberry shortcake and chili.

**Favourite drink:** Orange juice.

**Miscellaneous likes:** Enthusiastic audiences.

**Tastes in music:** Rock and roll.

**Origin of stage name:** He was nicknamed Chuck at school.



# REVIVAL TIME!

**J**UDGING by the number of revivals to which we are subjected every month, there must be a remarkable lack of competent songwriters today! Or maybe it's just that many artists believe in the old adage that the old songs are the best songs. Whatever the reason, this month sees another batch of oldies unearthed and retailored to suit the trends of the moment.

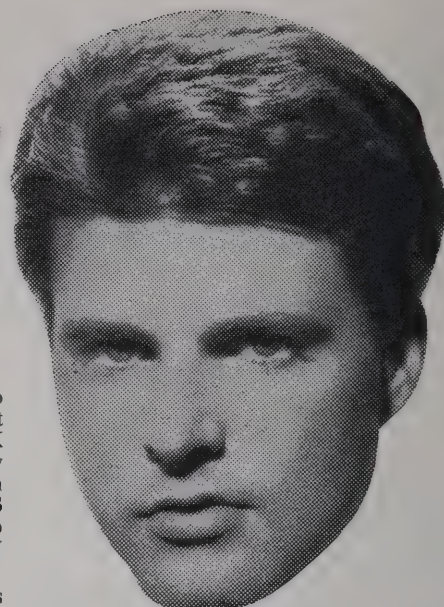
The **COUNTRYMEN** revive that gospel-flavoured Louis Armstrong speciality "**Shadrack**" (Piccadilly), slanting it towards the c-and-w idiom. **RICK NELSON** selects that time-honoured Ray Noble composition "**The Very Thought Of You**," and gives it an infectious double-track Latin-backed treatment on Brunswick. RCA's **SKEETER DAVIS** also slips into dual-track for a modernised rendition of the former Patience and Prudence success, "**Gonna Get Along Without Ya Now**"—and a similar approach to the same song is made by **TRACEY DEY** on Stateside.

More than five years after his death, it's impossible to ignore the Buddy

Holly influence, and this month two discs revive a couple of his most successful numbers—**MICHAEL COX** attempts to simulate Buddy's tones by using muffled recording techniques in "**Rave On**," but the **WHIRLWINDS** make a more individual-sounding job of "**Look At Me**." Both are HMV releases, by the way.

**GARY MILLER** sings Jerome Kern's immortal "**The Way You Look Tonight**" (Pye) in his familiar clean-cut and unaffected style. **THE CRAZY ROCKERS** offer an up-to-the-minute beat styling of the evergreen "**Third Man Theme**" on King. **GLORIA LYNNE** applies her husky provocative tones to that gorgeous standard "**I Should Care**" (London). **JOEY DEE** gives an earthy Ray Charles-type styling of "**Down By The Riverside**" (Columbia) with choral support. **TONY SHERIDAN** is joined by the **BEAT BROTHERS** for his revival of that easy-on-the-ear foot-tapper "**Jambalaya**"—it's on Polydor.

**ANDEE SILVER**, who is only 13 yet shows an amazing degree of maturity and big-belt ability, forcefully



**RICK NELSON**

group which has elected to do so is Mercury's **MARK FOUR**—only trouble is, this is a complete crib of the original Haley version, no attempt having been made to up-date it. I'm confident that you will enjoy the full-sounding Latin-flavoured **NINO TEMPO-APRIL STEVENS** interpretation of "**Tea For Two**" (London)—guaranteed to keep you jigging about irresistibly. Another good 'un is the **PICKWICKS'** version of the Andrews Sisters' ever-popular "**Apple Blossom Time**" (Decca). And I mustn't forget that bouncy item "**Heart**" from the show "**Damn Yankees**," which comedian **ALLAN SHERMAN** revives with

## THE NEW SINGLES by DEREK JOHNSON



**TONY SHERIDAN with ROY ORBISON**

delivers the oldie "**Too Young To Go Steady**" (HMV). Also belting strongly is Pye's **JULIE GRANT**, who has a subdued c-and-w scoring for her version of "**You're Nobody Till Somebody Loves You**"—an excellent showcase for her. **DENNY SEYTON** and the **SABRES** latch on to that solid piece of r-and-b first introduced by Larry Williams, "**Short Fat Fannie**" (Mercury). The **RAINDROPS**—not the British team, but an American girl group of the same name—revive the song which once gave our Mudlarks a hit, "**Book Of Love**" (Fontana). The **TYMES** treat us to a soothing and enchanting arrangement of the ballad "**To Each His Own**" (Cameo)—attractive, but has nothing new to offer.

It was only a matter of time before someone revived Bill Haley's immortal "**Rock Around The Clock**," and the

an hilarious set of new lyrics, retitled "**Skin**" (Warner Bros.)

Leading into the vocal group section, the first disc on the agenda is virtually a revival—actually it's an adaptation of the nursery rhyme about "The Crooked Little Man," which the folksy **SERENDIPITY SINGERS** call "**Don't Let The Rain Come Down**" (Philips). Also in the folk idiom we have the **JOHNNY MANN SINGERS** delightfully warbling "**Cotton Fields**" (Liberty). And may I commend you, too, to a most appealing new ballad in waltz-time, beautifully harmonised by new Oriole group, the **ARISTOCRATS**. Title is "**The Girl With The Laughing Eyes**."

So many records these days are lumped under the heading of r-and-b, but are strictly only a commercialised watered-down offshoot of the real thing. Into this category come



"Rosalyn" by the **PRETTY THINGS**, and "Bowie Man" by the **WILD ONES**—both very infectious, both on Fontana, and both owing tremendous allegiance to the Rolling Stones. Decca duo **BEVERLY** and **MIKE** are an effective partnership in "Shame." The **IMPRESSIONS** have an authentic sound, but lack punch and drive in "I'm So Proud" (HMV). Conversely, **WAYNE FONTANA** and the **MIND-BENDERS** exude ample fire and enthusiasm, but their r-and-b sounds a trifle contrived in "Stop, Look And Listen" (Fontana). And that fine team, the **DRIFTERS**, would have done better to stick to their more familiar style, rather than attempt to cash in on the current boom in "One Way Love" (London).

Turning to the male singers, I have no hesitation in pin-pointing **TOMMY QUICKLY'S** plaintive rockaballad "You Might As Well Forget Him" (Piccadilly) as his best offering to date—but maybe a fraction too sombre for chart success. But it must be on the brink of honours, as also must **BOBBY SHAFTO'S** welcome comeback "She's My Girl" (Parlophone). And I certainly think we shall be hearing a great deal more of

**P. J. PROBY'S** "Hold Me" (Decca)—he employs his quivering-vibrato, Presley-type voice to ideal effect, aided by the all-happening impact of a Jack Good production.

On the r-and-b front, Stateside's **LITTLE STEVIE WONDER** attempts a soulful beat-ballad "Castles In The Sand," but I prefer him on his up-tempo finger-clickers. **SOLOMON BURKE** presents a medium-paced hand-clapper which I found extremely catchy, "Goodbye Baby" (London). **JOHNNY OTIS** returns to the scene with one of his typical specialties, "Baby I Got News For You" (Ember). Recent British visitor **CARL PERKINS** is not nearly so wild or frenzied as in his early days on "Help Me Find My Baby" (Brunswick). And for those who prefer the genuine article—down-to-earth, authentic r-and-b—may I suggest **HOWLIN' WOLF'S** "Smoke-stack Lightnin'" on Pye-International, and **ARTHUR "BIG BOY" CRUDUP'S** "I Don't Know It" (RCA).

**MIKE SARNE** makes a happy-go-lucky jaunty job of the title song from his picture "A Place To Go"—this is Mike's best disc for some time. On Columbia, Australian singer **BRIAN DAVIES** is also in light-hearted mood for his novelty-lyric "Raincoat In The River." **BRETT YOUNG**, one of the unnamed artists on the Top Six series, receives solo treatment on the pleasant ditty "Never Again" (Pye). The Piccadilly label presents a delicate little song about the dream world in which a child lives, appealingly handled by **BRUCE FORSYTH**, "The Mysterious People." America's **TONY ORLANDO** leans heavily upon the British scene in general, and the Mersey sound in particular, for "Tell Me What Can I Do" (Columbia).

British artists are not the only ones to copy Buddy Holly—they do it back in the States, too, as you can hear for yourselves in **SINX MITCHELL'S** "Love Is All I'm Asking For" (Hickory). **BOBBY RYDELL** recorded his latest Cameo release in London—titled "Make Me Forget," it's a bright-and-breezy slap-happy ditty, ideally suited to his relaxed style. Also in typical mood is **BRIAN HYLAND**, who pops up on Philips with one of those dual-track slightly wistful rockaballads in which he specialises, "Here's To Our Love."

For blue beat fans, **LAUREL AITKEN** caters for your taste with his Columbia disc "Don't Stay Out Late." C-and-w enthusiasts will welcome personable **GEORGE JONES** singing the jog-trotting "Your Heart Turned Left" (United Artists). Haunting beat-ballad from Belgian star **ADAMO**, "Another Love Affair" (Columbia), is sung in English. And wooden spoon of the month goes to **RUFUS THOMAS**, who sounds just like a dog howling as he wails "Somebody Stole My Dog" (London).

Here comes the girls, and I have to report that **SUSAN MAUGHAN'S** "Kiss Me Sailor" is her best since "Bobby's Girl"—it's sparkling with an easily-memorised melody, it's perfect material for request shows, and it has a self-identification attraction for teenage girls. This Philips disc is a cover of the original American version by **DIANE RENAY** on Stateside, but obviously Susan must have the edge on sales in this country. While on the subject of sailors, incidentally, a similar-type number—but somewhat slower and less spirited—is "Navy Blue," which is capably handled by **MIAR DAVIES** on Decca.

**ROSEMARY SQUIRES** will never enter the charts while she is recording such fluffy little jazz offerings as "Bluesette" (HMV), but she will win my profound admiration for her talent and ability. I also like the sound of Mercury's **ETHNA CAMPBELL**,



ROSEMARY SQUIRES



SUSAN MAUGHAN

whose "Girls Like Boys" is written, arranged and conducted by **AL SAXON**—brassy and punchy, but hardly a chart contender. **DARLENE PAUL** may have made some headway with "Act Like Nothing Happened" (Capitol) if it had been released before "Walk On By"—as it is, it draws too heavily upon Dionne Warwick's hit.

Newcomer **CHERYLE THOMPSON** trills a lilting, hummable country-style medium-pacer "Teardrops" (Stateside) in refreshingly straightforward style. That superb r-and-b singer **INEZ FOXX** has produced another gem of a record in "Ask Me," but you'll have to find a shop which sells Sue Records before you can get it. The velvet-smooth tones of the lovely **JULIE LONDON** caress the lyric of "I Want To Find Out For Myself" (Liberty). And the ever-youthful **MARLENE DIETRICH** sings two lyric versions of themes from "Tom Jones," which she calls "If He Swing By The String"/"Such Trying Times" (London).

## ★ Best Outsiders

**VIC DANA** (Liberty) sings a warmly appealing ballad "Shangri-La," with supporting group warbling in unison with him, and a crashing walloping beat in the backing. It's a tremendously compulsive and engrossing record. Coupling is also most attractive—the smooth and romantic "Warm And Tender."

**AL HIRT** (RCA), who fared so well in the American charts with "Java," now presents his follow-up "Cotton Candy." Flowing, open trumpet-work reminiscent of our own Eddie Calvert, and scintillating in technique. "Walkin'" is an innocuous foot-tapper with a walking-pace rhythm.

**MARY WELLS** (Stateside) warbles r-and-b of the more polished and commercialised variety in "My Guy." The beat of this record is absolutely irresistible—I defy you to remain still to it—and the melody is whistleable, too. An excellent disc! "B" side is similar, but not so tuneful, "Oh Little Boy."

**THE STRANGERS** with **MIKE SHANNON** (Philips) debut with a Lennon-McCartney composition "One And One Is Two"—it's one of those tunes which grows on you with each playing. Think we are going to hear a great deal more of this new team. Beat-ballad revival of "Time And The River" is on the flip.



THE ROLLING STONES  
(left to right)  
BRIAN JONES,  
MICK JAGGER,  
KEITH RICHARD,  
BILL WYMAN  
and CHARLIE WATTS



# STONES START TO ROLL HERE

**A** TREMENDOUS promotion campaign is being mounted to launch the Rolling Stones here. London Records, which has put out their waxing of "Not Fade Away," has earmarked the biggest budget of its history to push the Stones. When the group arrives for its first tour this month, it should already be a household word.

Already the results are paying off. The Stones' "Not Fade Away" entered the charts, leaving competition from Dick and Dee Dee and a reissue of Buddy Holly's original version (coupled with the years back Cricket click "Maybe Baby") far behind. Similar energy has been thrown behind the group's first album to get it moving.

T-shirts emblazoned with the group's name are being manufactured, dee-jays have been inundated with special promotion copies. Jockeys have also received a quarter-million wallet-fitting photos to give their listeners. Fan clubs are being set up coast to coast, huge spaces are being bought for ads. in magazines and spot TV announcements are being lined up.

If this doesn't make the Stones happen big here, nothing can get them rolling.

## Davis-Bart

**SAMMY DAVIS** has once again put his admiration for Britain's talent on wax. His latest Reprise single features Lionel Bart's "Choose" a romantic

ballad with a towering climax. Needless to say as the song is by the composer of "Oliver" it's top class material.

On the under deck Sam sings an infectious finger-strummer in complete contrast title of "Bee Bom." Credited to a composer named Vandyke, the number is apparently penned by British singer-composer Johnny Worth. The tune has previously been waxed by Anthony Newley.

## Timi's hassle

Thrush Timi Yuro and her recording company Liberty are caught up in a legal hassle over Timi's contract. Timi wants to quit Liberty and has asked Los Angeles Superior Court to nullify her contract with the company.

In 1960 when a court saw her contract, she was a minor.

Liberty's own suit against Timi asks that her pact with Liberty be upheld, that it is exclusive, and that the court should stop other companies from recording her and that damages should be paid.

## Motown moves

**TAMLA-MOTOWN**, the Detroit-based waxery that specializes in rhythm and blues artists like Marvin Gaye, Little Stevie Wonder, Mary Wells, Martha and the Vandellas, and the Marvalettes, is branching out

Headed by Berry Gordy Jr. the company already has three r-and-b labels—Tamla, Motown and Gordy. Now the outfit is boosting its country and western subsid Melody. One of the first releases

in Tamla's new campaign to crack a fresh sector of the record market is Howard Crockett's "Bringing In The Gold."

The label also signed Dorsey Burnette, who was recently on Reprise. Dorsey, who is the brother of Capitol chanter Johnny Burnette, has waxed "Little Acorn" as his first outing for Melody. The ditty is a sequel to his 1960 hit "Tall Oak Tree" on the Era label.

Another Melody capture is Bruce Channel. He is best known for his Smash label hit "Hey Baby!" Prior to his Melody pact, Bruce has had a few releases on LeCam. His first for Melody is "Satisfied Mind."



BRENDA LEE (see Brenda's LP)



# AMERICAN LOWDOWN . . .

FROM DANE MARLOWE  
IN HOLLYWOOD AND  
LANCE FIELDING IN NEW YORK

## Pactless Darin

**B**OBBY DARIN, as of this writing is without a record pact. But don't think that he's got nothing to do. Since he quit Capitol, Bobby has been busier than ever as a music executive in his various industry roles.

Bobby's publishing company TM music has a pay-roll of 20. Besides supervising the company, Bobby himself has been producing other artists' record sessions, and writing several songs.

Bobby has produced albums by his protégé, Wayne Newton, among others. His company has the rights to 300 songs published in the last year alone. These include a revival of Bobby's own former smash "Dream Lover" by the Paris Sisters on MGM, the Rip Chords' "Hot Rod USA" on Columbia and Ramona King and Betty Everett's "The Shoop Shoop Song."

As if these activities were not enough, Bobby has also acted out his first dramatic TV part for an upcoming "Wagon Train" segment.

And he's written all the songs for the new "Lively Set" movie.

So you can see Bobby need never record again. Not that he's planning such a course, people will be pleased to hear. It's just that he needn't rush into a new wax pact. He can take his time and get the deal that suits him best. And that's just the path that clever Mr. D. is following.

## British Imperial

**I**MPERIAL is moving quite a few copies of the Swinging Blue Jeans first album. Following the single sales of "Hippy Hippy Shake" "Good Golly Miss Molly," the long player has broken wide open in several States.

The tracks include revivals of "Shake Rattle And Roll" and "Save The Last Dance For Me." There's a great sleeve picture of the Mersey four looking round a pillar at pairs of blue jeans hanging on a drying line.

Imperial is really hot on British wax right now. The label also puts out decks by Billy J. Kramer and by the Hollies, also with strong results. After Liberty took Imperial over there was

a major reorganisation and now the label is really jumping like it once did when Rick Nelson and Fats Domino were on its books.

## Cricket's 'Bamba'

*The Cricket's have revived Ritchie Valens' 1959 hit "La Bamba." But the group has given the song an entirely new treatment. Taking the same tune, Buzz Cason and the group's lead guitar man Sonny Curtis have written fresh lyrics all about a girl under the revised title ("They Call Her) La Bamba."*

*The number is given a catchy guitar-drum back drop and has received rave reviews in the trade papers. Liberty hopes it will see the quartet back in the sales bracket they once enjoyed in their Coral hey-day.*

## Brenda's LP

Miss Dynamite (or should it be Mrs. Dynamite now?) Brenda Lee has a new album—"By Request." Tracks include her recent single outing "My Whole World Is Falling Down," plus standards like "More" and "Days Of Wine And Roses."

Brenda and her husband Ronnie Shacklett are being allowed by doctors at Vanderbilt Hospital in Nashville to take their baby Julie LeAnn home to Brentwood, Tennessee, for the first time.



FRANK SINATRA

## Sinatra single

Frank Sinatra has an occasional single put out by Reprise and his latest is excellent. Both appealing swinging tunes that are light and pleasing on the air, the titles are "My Kind Of Town" and "I Like To Lead When I Dance."

Both numbers were composed by the master-team of Sammy Cahn and Jimmy Van Heusen, and come from the soundtrack of his upcoming "Clan" movie "Robin And The Seven Hoods."



FRANKIE AVALON and ANNETTE with LITTLE STEVIE WONDER (see Motown Moves) in the film 'Beach Party'





**THE PENNIES**  
— (left to right)  
**FRITZ FRYER,**  
**LIONEL MORTON,**  
**ALAN BUCK**  
and **MIKE WILSH**

# SHE'S A DOLL SAY THE PENNIES

**T**HE Four Pennies with only their second record made the top of the NME charts.

They come from Blackburn where for about eighteen months or so they were playing all the local dances and people there were saying that they should try their luck in the capital. One day a character called Alan Lewis listened to the group and liked what he heard. He signed them up and Lionel, Mike, Alan and Fritz began their journey to big time.

They signed with Philips and made their TV debut on "Scene At 6.30."

The name Four Pennies came from a street near where they lived. It was called Pennies Street and one day they said to each other: "Let's call ourselves the Four Pennies."

They talk a lot about cars. Fast cars. Of 'E' types, Aston Martins and Lotuses. One day with life progressing as it is they hope to own them.

And apart from the pop talk and the car talk they sometimes, or at least Lionel and Mike, mention their pet dogs. And both dogs are called Penny. Inevitable really.

When they talk about their record "Juliet" they always have a surprised note in their exclamations. But they all love Juliet.

"She's a doll," says Alan. "The greatest," laughs Fritz. "The real girl in our lives," chorus Lionel and Mike.

And when they talk seriously about her they say: "We never expected anything quite like it. Oh, yes, we thought it might make the charts, but actually originally we were thinking in terms of making it the 'B' side," said Alan.

"And then one morning we woke up and low and behold in the papers was the news that we had made the number one spot. There were telephone calls and people asking what it was like to make number one and everybody including us were going mad. And the dogs, Penny and Penny, were getting pretty excited, too."

"Now," said Fritz, "there are plans for making an EP and then a long player."

But Juliet is not the only girl they like. "We like girls," the Four Pennies said. "We like blonde girls, dark girls, tall girls, short girls, we like them all."

And girls apparently like Fritz, Mike Lionel and Alan. Recently they stayed in a Mayfair Hotel and the telephone girls are still talking about it. "They're all sweet," said telephone girl Pat. "They're all handsome," said telephone girl Bobbie.

"I always thought that pop singers were people who went around with long sideboards swinging guitars over their leather jacketed shoulders," said Pat. "But the Pennies, well they're different."

Before they made the big time and when it was necessary for them to do other jobs apart from playing at all the local functions, Lionel used to be a sausage salesman, Fritz was a laboratory assistant, Alan an engineer and Mike was thinking in terms of becoming a school teacher.

"We all prefer what we are doing now, of course," they say. It is all tied in with their personal ambition of wanting to be permanently happy.

Alan the drummer says he will only be happy when he has sat in with the Count Basie Band. "It might take time," laughs Alan, "but that is one ambition I really must achieve."

They are also rather eager at the moment on account of this lust for

happiness kick to top the Palladium. At the moment there are no specific plans for them to do this, but they're getting ready for it just the same.

"When you play there," says Fritz, "you know you've arrived." Apart from that ambition guitarist Lionel jokingly says that his big ambition is to sack the other three and go solo. He may be joking but he is quite used to being up there all alone. Back in his schooldays he was a boy soprano in the Blackburn Cathedral Choir.

Speaking seriously for a moment, and manager Alan Lewis claims that they do sometimes, Mike says that he likes being a pop singer because of all the travelling.

"I like moving around all the time, seeing all these various places and I especially like flying."

"We do have to fly sometimes now when dates on the same day are far apart. I like it."

"I suppose after a time it becomes a drag not staying in the same place for more than a night, especially if there's a steady girl friend back home, but at the moment it's what I like."

"Some groups we have met," butted in Lionel, "talk of how they haven't even been home for three months and joke about whether their home town is still there."

"We've come a long way since those dates in Blackburn," they agreed.

"We owe a lot to the people back there who had faith in us and said that we would one day make it," said Mike. "We owe a lot to manager Alan Lewis as well," they said.

"If this is the pop life then I'm all for it," claimed Fritz, Mike, Lionel and Alan.

And from the way they shouted it out they seem to mean it. "Not surprising really, is it?" says Fritz.

And it isn't, is it?





MEMPHIS SLIM, SONNY BOY, WILLIE DIXON and . . . MUDDY WATERS

# RHYTHM 'N' BLUES BONANZA LPs

**W**ELL, well, these are big days for the rhythm'n'blues fan. There is Chuck Berry, the so-called King of the idiom getting people leaping about on the stage with him, so that the theatre management have to close the curtain . . . and there's the Rhythm'n'blues Gospel, Folk caravan starring Muddy Waters . . . and there are the albums of r'n'b music being issued.

**CHUCK BERRY'S** new Pye International album, "**The Latest And The Greatest**" must—because Chuck made his British debut in May—take pride of place. It's a collection of new and old Berry. "Bye Bye Johnny" is included in the old section and "No Particular Place To Go" is on the new side despite it being the same tune as "Schooldays." A worthy tour souvenir.

**SONNY BOY WILLIAMSON** holds a high place in the hearts of r'n'b people (ask the Yardbirds) and "**Down And Out Blues**" (Pye International), an old Sonny Boy album from the Chess stable, shows him virtually as he appeared in Britain with Chris Barber. The mouth harp is as incisive as the vocals on such goodolegoodles as "Fattenin' Frogs," and "Don't Start Me Talkin'."

"**The Sound Of The R'n'B Hits**" (Stateside) is a collection of the Tamla Motown label which shows how over-rated this label is. "Money" by

**BARRET STRONG** is a somewhat inferior version to that by the Beatles and likewise "Do You Love Me" by the **MIRACLES**, whom Brian Poole cuts to pieces. I think that the recording is at fault—on Tamla Motown it all comes out on the same level. Whereas the British recordings do at least state that the lead singer is the leading singer.

"**The Lowdown Back Porch Blues**" say the Columbia label presenting us with a **LOUISIANA RED** album—which has Mr. L. Red on the front of the cover in his lowdown back porch with an up to date electric guitar. However, Mr. Red swings more than somewhat and is a real down home exponent of those down home blues. Try his version of Big Bill Broonzy's "Keep Your Hands Off" for style . . . and elegance.

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## BLUES BEAT MIKE GREGORY

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Decca's "**Out Came The Blues**," a low price effort has just about everybody on its 14 tracks from **LIGHTIN' HOPKINS**, the over-recorded to **RED NELSON**, the under-recorded. **SLEEPY JOHN ESTES**, early **BIG JOE TURNER** (with **PETE JOHNSON**), **ROSETTA CRAWFORD**, **MEMPHIS MINNIE**, **COUSIN JOE** (did you see him steal the gospel-folk-blues package?) and **PEETIE WHEATSTRAW**. Indeed an album for the blues fan who wants to dig a little deeper and get bigger rewards!

**JIMMY REED**, harmonica and guitar player is highly regarded by those who don't admit that his voice and blues

styling is monotonous. I admit this anyway and "**The Best Of Blues**" (Stateside) does nothing to convince me otherwise. Jimmy Reed takes at the same tempo and same old style some blues classics like "St Louis Blues," "How Long Blues," "CC Rider," and so on. The end result is that Mr. Reed is the Victor Sylvester of blues playing.

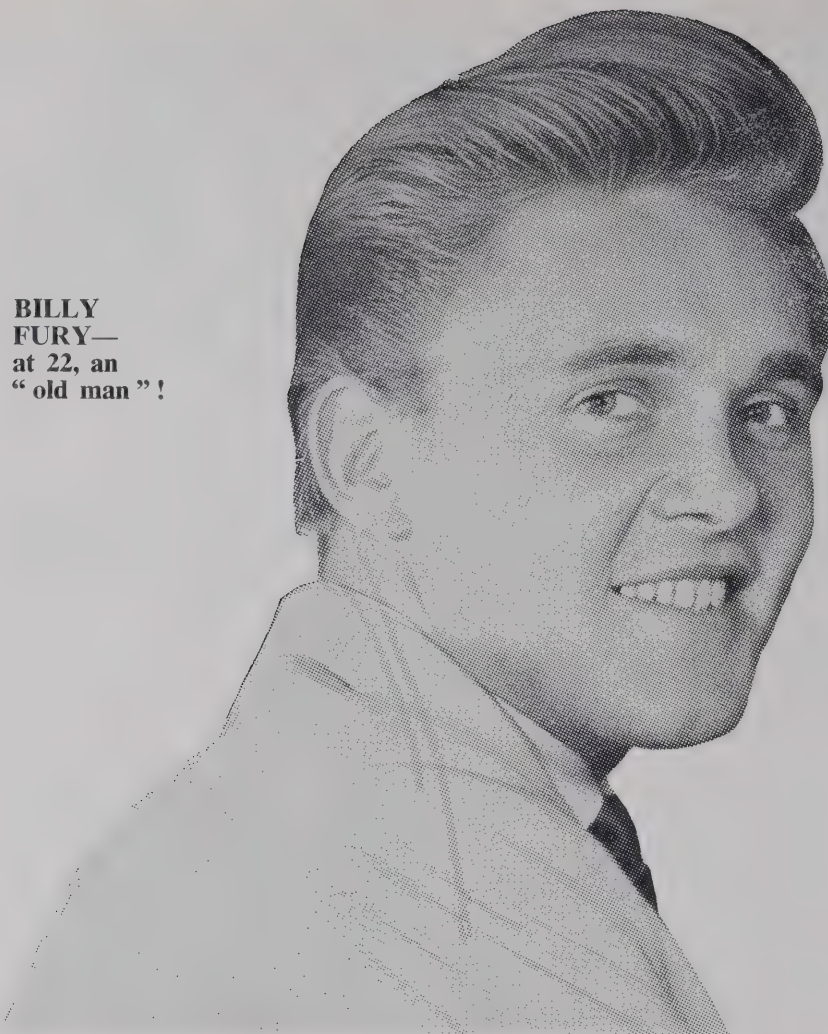
**ELLA FITZGERALD** on her first blues album "**These Are The Blues**" (Verve) falls about as high as a professional performer can fall. She tries to take on an LP of pure blues like "In The Evening" (Leroy Carr's famous one) and "Trouble In Mind." It comes out pure Ella shoo-be-doo-be with no reference to the honesty of the blues at all. It proves that Ella is a sweet singer of sweet songs and that's all. A blues singer—no!

Pye International's series "**The Blues**" is a mixture of great and good rhythm'n'blues. Volume Two is just released with the usual artists present on the grooves. Messrs **BERRY**, **WATERS** and **DIDDLEY**, plus **LITTLE WALTER**, **JIMMY WITHERSPOON** and **JOHN LEE HOOKER** (soon in Britain). An ideal LP for convincing a maiden aunt what r'n'b is all about.

**BO DIDDLEY** has 12 inches of disc all to himself again and those who regard the Diddler as a big name on the r'n'b scene will be happy. Rightly so—for his new one "**In The Spotlight**" (Pye International) is one of his best albums for a long time. It has old favourites like "Say Man" and new ones like "Bo's A Lumberjack," Bo by himself and Bo with a girlie choir joining in. But every track is a completely individual Diddley. Do get it.



**BILLY  
FURY—**  
at 22, an  
“old man”!



**REMEMBER** when I had my 21st birthday, there was a big party and all my mates came round to help me celebrate. I got loads of keys much too big to fit the door and everyone went mad for a few hours.

That was over a year ago, and now I'm 22 and getting to be quite an old man!

Sometimes when I get fed up with playing records or driving about, I look at a scrapbook of cuttings since I began singing professionally six years ago. Sometimes I don't even recognise myself with tight blue jeans, a flash shirt and a guitar hanging round my neck.

Nowadays, it's suits that are all the go for me, not casual gear. I still like wearing odd stuff when I'm not working, but on stage, it's strictly the polished look.

When I used to work on a tug on the Mersey, all the blokes used to yell at me 'cause I was always singing the latest Elvis hit. They thought I sounded worse than the foghorns—so did I. Then things changed a bit, and the same blokes often have a drink with me when I'm back home in Liverpool. But they still think I sound like a foghorn.

## DORIS DAY IS BACK ON THE SWEET TRAIL OF HITS AT 40

**I**T'S crazy. Suddenly a forty-year-old woman gets into the NME charts. Everybody thought that the hit parade had become the exclusive niche for people of twenty-five or below. Possibly a pushing thirty-year-old got in, but the older people were definitely left out.

Until Doris Day came along that is. But then she was helped by the fact that she looks only about thirty anyway.

She broke the law of averages by cooing softly into the exclusively teenage residence with her disc "Move Over Darling" the title song taken from her latest film.

The people who go around talking

about how life begins at forty are quoting Doris as an example. But what they forget is that Doris began as a teenage star and just kept going and going.

So far she has appeared in two dozen pictures and in all of them she had a star role. And there are plans already for her to start shooting another film.

Digging back into the foggy past, Doris first made the NME chart with a duet with Frankie Laine on which they sang "Sugar Bush."

It was the beginning of a sweet trail of hits. Hits like "Ma Says, Pa Says" this time she was joined by Johnny Ray.

Then she went solo with "Love And Devotion."

Her first number one in this country was the Kathy Kirby revival "Secret Love" which came in 1954. The

same year "The Black Hills Of Dakotas" made the charts taken from her wonderful musical film "Calamity Jane" in which she charged around as the heart-throb girl of the wild, wild West.

Four years later she came back to the charts with the terrific up-swinging number "Everybody Loves A Lover" and then a blank until the "Move Over Darling" disc.

During the lull from recordings she has been taking time to make more and more films. And during that time she has progressed from merely playing herself in the early film musicals to become a straight actress.

Which digging even further back into the past is a long, long trip from the days when she started out as a band singer; the days when she sang and toured with bandleader



# FROM JEANS TO MOHAIR

## by BILLY FURY

Coming down to London to audition for the first time was so strange, I'd never travelled far before and actually going on TV was a thing that scared me half to death. All those lights and cameras and people rushing round with bits of paper and sponges put me right off. If I'd had the chance, I'd have run back home.

All these people used to tell me not to worry and that one day I'd be a star and have my own dressing room. I thought to myself: "Yea, that's what you say to everyone." They probably did, too. And I was the last person on earth who ever thought I'd actually get that dressing room.

All the girls used to scream like crazy on the Saturday programme and I wanted to go down in the audience with them and have a rave. It was marvellous with Joe Brown, Jess Conrad

and Marty Wilde. We'd all get together and play and sing when we weren't performing and you should have heard the din we made.

Half the time, there were studio technicians coming in asking us to be a bit quieter as they couldn't hear themselves think. We all used to be very serious and calm down for a few minutes like naughty schoolboys, then go mad again. I kept thinking we'd all be chucked out one day.

Yea, they were the days all right.

Then something that I thought was the most marvellous thing ever happened—I got a record in the Top Twenty. I almost went barmy. I went out with my manager to a posh restaurant and we had champagne. Then he said this was only the beginning for me and I'd have lots more hits. And I didn't believe that either. That was

probably because at that time I was too excited about one hit without having another.

Now, six years later, everything those people said has come true and I know they were right and I was wrong all the time. But I'm still never sure what's going to happen next and when someone offers me a place in a big tour or wants to put me in a summer season, I'm grateful to them for thinking of me.

Just as in the old days I liked leaping about on stage a lot, I still can't just stand there and do nothing. Wearing a suit makes it a little difficult, so I have them specially made so that I can move without busting all the seams.

People still go on about me copying Elvis with my stage act, but the reason is that both Elvis and myself, and a lot more singers for that matter, have a certain something inside that just has to break out during a number.

The change from jeans to mohair trousers don't seem to have affected me that much.

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*Barney Rapp, hard days of touring, but invaluable as later years proved. It was Barney the bandleader who changed her name to Day because whenever she sang, wherever she sang, she always fitted in a number called "Day By Day."*

*And then later on she moved to the bands of Fred Warring, the famous Bob Crosby Band and then Les Brown and his Outfit. It was while she was with Les that she recorded her gold winning "Sentimental Journey" back in 1945.*

*Between times, between the tours and the films and the recordings, she has found time to marry and have a family.*

*Her husband is Marty Melcher, the music publisher, and of course he was responsible for publishing his wife's latest hit.*

*This then is Doris Day . . . actress, singer, happily married woman.*

*But above all at the moment as far as the British charts go a singer, who has proved that there is still room for the older generation to inch their way back into the hit parade.*

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**DORIS DAY—**  
her first  
No. 1 hit was  
ten years  
ago.





# JAZZ DISCS by IAN DOVE

**CHARLIE BYRD—BLUES SONATA** (Riverside): Since he had a bossa nova hit with Stan Getz, guitarist Byrd, who plays without electricity most of the time, has been in great demand. Blues Sonata has him in acoustic form on one side, electric on the other side. Technically clean and crisp Byrd often flies out with some fine jazz as well.

**Duke Ellington—PIANO IN THE FOREGROUND.** (CBS). The orchestra (or big band) we are often told is Duke's instrument. So too is the piano. On this disc he had bass and drum accompaniment and moves into a series of completely personal pieces involving his own tunes and standards like "I Can't Get Started" and "Summertime." A disc to live with. **Duke Ellington—**

**MY PEOPLE** (Stateside). A disc featuring the Ellington band and singers Lil Greenwood, Jimmy McPhail and Jimmy Grissom is a performance first presented in Chicago for a festival there. Ellington at his most varied and sentimental. Duke himself narrates one item: "King Fit The Battle Of Alabam," a tribute to Martin Luther King's Civil Rights struggle.

**JAZZ IN THE MAKING, Volume 2** (Parlophone) is a high standard collection of classic jazz pieces from Meade Lux Lewis' piano workout, "Honky Tonk Train Blues" to Count Basie's "Tickle Toe" featuring early and great Lester Young. In between: Jimmy Noone, Benny Goodman, Gene Krupa and Billy Holliday. Plus others. One

for the library shelves.

**Dizzy Gillespie and the DOUBLE SIX OF PARIS** (Philips) is a collaboration involving the backbone of Le Swingle Singers (Jazz Sebastian Bach) and Dizzy with Bud Powell and James Moody, tenor sax. They do Dizzy's pieces like "Emanon" and "One Bass Hit" from the early days. Unlike the Bach bit it isn't all scatting but this time they use words. Only they're in French.

A couple of vintage New Orleans jazz albums recorded recently at the Preservation Hall there are **EUREKA BRASS BAND** playing lots of jazz pieces like "Panama" and "Honky Tonk Town" like the Salvation Army brass bands never did.

Also **PUNCH MILLER'S** band with George Lewis revive good jazz by good jazzmen. **PAUL BARBARIN'S** band is only a little way behind in authority. All on London.

## THE BACHELORS—cont.

whole five-week tour went like a bomb and soon after we did a week in cabaret in Manchester. We were bitterly disappointed.

"I suppose we didn't realise that playing to a younger teenage audience would be far different to that which we had experienced for the five weeks beforehand. But we didn't expect the reception we got. People just didn't want to know. By the end of our week's stint we were utterly despondent."

But the three didn't give up. It had taken a lot to leave their homes, families and friends to try for that elusive fame and fortune in good old Blighty, and they were going to stick with it. One thing they did do was change their name. The Bachelors were born.

Their next step was a stint in Scotland backing Steve Perry—and although they didn't know it then it was to be the biggest break in their careers.

Let John tell the story: "Just before we were due to go on one night a friend came up to us and told us to play for all we were worth — Decca recording manager Dick Rowe was in the audience. It transpired later that he had travelled up to Arbroath to see Steve Perry but he liked us and offered us a recording contract. We accepted it with alacrity!"

The result was "Charmaine." The rest is history.

## QUIZ ANSWERS

1 Mike McGear. 2 John Pender and Tony Jackson. 3 Two—the Lana Sisters and the Springfields. 4 Bo Diddley. 5 Vic Dana. 6 (a) Wand, (b) Colpix and (c) Musicor. 7 Tom McGuinness. 8 "Humpty Dumpty." 9 (a) Three, (b) One and (c) None. 10 Jewel Music. 11 Ray Ennie, Ralph Ellis, Norman Kuhlke and Les Braid. 12 The Shakers. 13 (a) The Orlons, (b) Louise Cordet and (c) Bo Diddley. 14 "It's Love That Really Counts." 15 Asher and Waller. 16 They were all penned by Burt Bacharach and Hal David. 17 Bass guitar. 18 Murray Kaufman. 19 "Twist Little Sister." 20 (a) Big Joe Williams, (b) Jimmy Reed and (c) Muddy Waters. 21 "A Picture Of You." 22 Banjo and bass. 23 Bob Guidio. 24 "Pretty Paper."

## THE ANIMALS—cont.

were formed. A former Income Tax Officer, Alan is a keen supporter of Sunderland F.C.

Eric had skiffle connections when he bashed a washboard, but he decided upon a trombone. Then he heard the modern jazz stars, became disillusioned and gave up. He got suspended from Newcastle College of Art for climbing up a floodlight at the football ground during rag week and sticking a stuffed dummy there. The designer of Newcastle's Club A Go Go, Eric likes discussions in general, and discussions on the blues and the Negro Civil Rights movement in particular.

Chas is the oldest and biggest of the Animals. He's 25, and 6ft. 4in., and 14 stone. He formed his own group at school and later served an apprenticeship as a turner in an engineering factory.

Later, he wants to move into the managerial and agency side of the business. At the moment, he is content to play ten pin bowling and listen to Bobby Bland.

Hilton never liked going to work, so he became a professional musician and found the graft even harder. The money he earns from the group, he saves so that one day he may be able to buy a night club.

Hilton likes fast cars and used to be keen on crab fishing until he was bitten!

Drummer John is a former trumpeter who changed to the skins to join Eric's college group. He worked as a technical illustrator and a wallpaper salesman before joining the Animals. His ambition is to get enough money to "please myself what I do and when I do it." Good for him.

### FIND THE LINK — answers

6 Songs—6 Composers: 1 and f; 2 and a; 3 and e; 4 and b; 5 and d; 6 and c.  
7 Films—7 Singers: 1 and d; 2 and a; 3 and b; 4 and f; 5 and c; 6 and g; 7 and e.  
8 Hits—6 Stars: f and 1 (Mel Tormé); a and 2 (Julie Grant); b and 3 (Mike Sarne); c and 4 (Bobby Vee); d and 5 (Maureen Evans); e and 6 (Mark Wynter).

## MILLIE—cont.

one day I would have a record high in the charts.

At that time everybody used to laugh at the idea—even Gill and I—but it has come true. Which is wonderful isn't it.

The woman who taught me to speak was so patient. We used to go over these words for hours and it took me such a long time to get them right. And sometimes when the woman pulled these funny faces to show me how to shape my lips to say certain words I used to think it looked so funny and curl up laughing.

I like it in this country. I like the weather, I like the people, I like the films and I even like the dog racing. I like everything, well nearly anyway.

## LP REVIEWS—cont.

starts out as a giggle, and ends as a bore . . . The new musical "She Loves Me" looks like playing to pretty big business in London's West End for some time, and as a memento you can secure the Broadway Original Cast recording of the score on MGM . . . As a souvenir of a superb vocal group no longer in existence, Philips release a double album of their very best tracks in "The SPRINGFIELDS Story" . . . JULIE LONDON warbles a group of dreamily romantic and smootchy ballads, in that provocatively caressing voice, "The Wonderful World Of Julie London" (Liberty).

## CLASSIFIED ADVERTISEMENTS

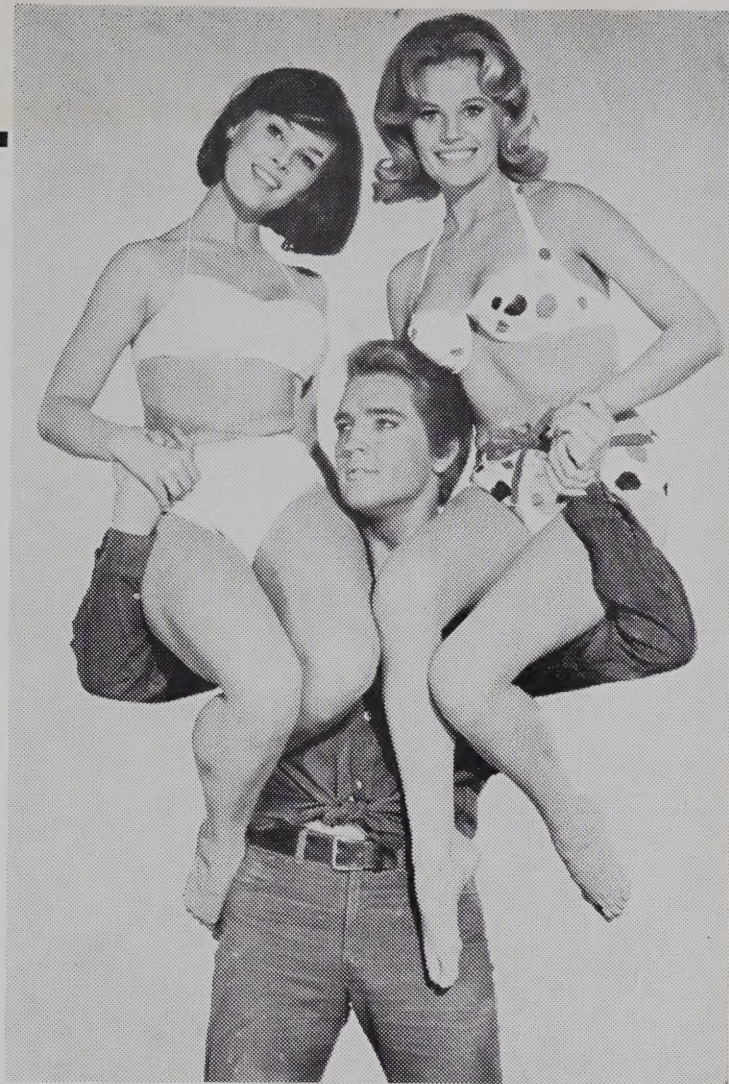
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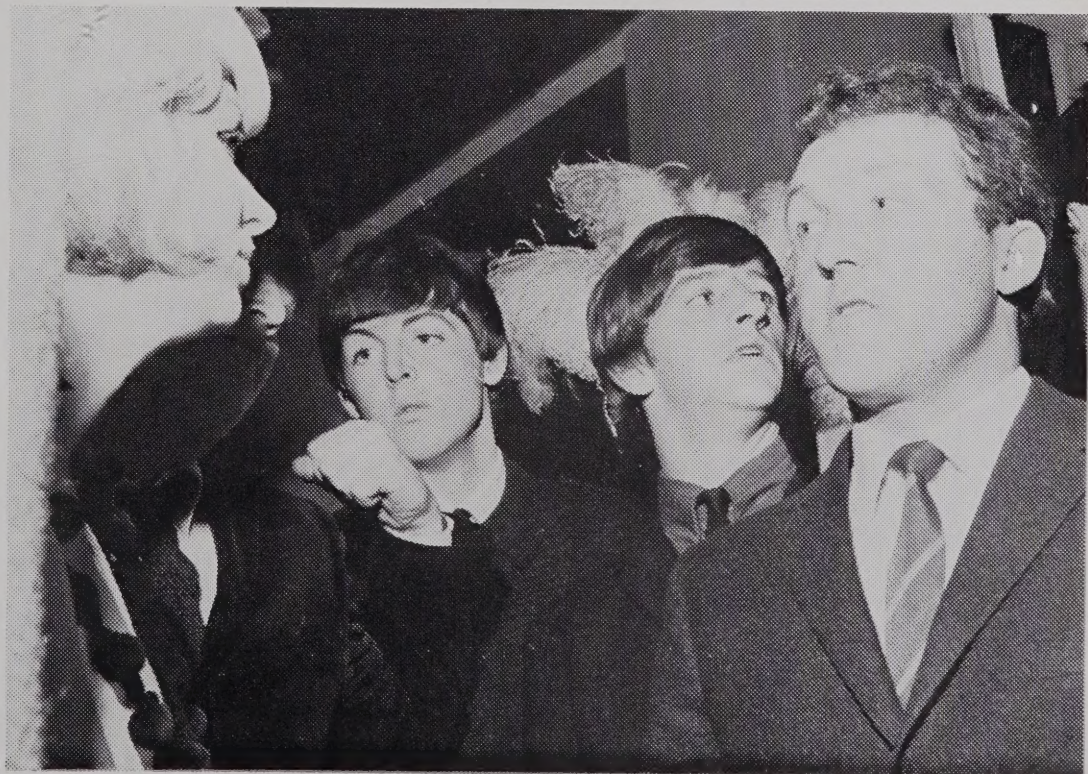
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# JULY POP FILM BOOM



Yes indeed, July is a big month for pop films with top pop names. Cliff Richard (above) stars in his third film "Wonderful Life," which is premiered in July. So, too, is the all-important Beatles' first picture "A Hard Day's Night." The Beatles (right) are seen with actor Norman Rossington who appears in the film. And the eagerly awaited "Kissin' Cousins," which stars Elvis Presley and Elvis Presley (a dual role), gets its first showing in July, too. Elvis is seen (above, right) with Pam Austin and Yvonne Craig, also in the film.





*Portrait Gallery*



**GERRY**